

Biographical Sketches
of
Cartoonists & Illustrators
in the
Swann Collection
of the
Library of Congress



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Sara Duke

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Other comic art works by Michael Rhode:

- *Harvey Pekar: Conversations*. University Press of Mississippi, 2008.
- *The Art of Richard Thompson*, Andrews-McMeel, 2014.
- *Interplanetary Journal of Comic Art: A Festschrift in Honor of John Lent*. Lulu, 2007;
<http://www.lulu.com/content/679026>.
- *Film & TV Adaptations of Comics 2007 edition*;
<http://www.lulu.com/content/1677433>.
- *The International Journal of Comic Art*, subscription information at <http://www.ijoca.com>
- *Comics Research Bibliography 2012 Print Edition Volumes 1-2*;
<http://www.lulu.com/product/paperback/comics-research-bibliography-2012-print-edition-volume-1/18794996> &
<http://www.lulu.com/product/paperback/comics-research-bibliography-2012-print-edition-volume-2/18794997>
- *ComicsDC* blog, <http://www.comicsdc.blogspot.com>

TABLE OF CONTENTS

INTRODUCTION ...4

A ... 5	N ... 221
B ... 14	O ... 228
C ... 46	P ... 235
D ... 72	Q ... 253
E ... 92	R ... 254
F ... 98	S ... 274
G ... 121	T ... 305
H ... 139	U ... n/a
I ... 162	V ... 314
J ... 165	W ... 318
K ... 169	Y ... 338
L ... 185	Z ... 341
M ... 199	

About the author

Sara W. Duke joined the staff of the Prints & Photographs Division of the Library of Congress in 1993, and immediately started working on the Caroline and Erwin Swann Collection of Caricature and Cartoon, which became available to the public in 1995. Since then she has processed numerous collections for online access and curated several exhibitions of cartoon art, most notably *Cartoon America* (2006) and *Herblock!* (2009) with her colleague Martha Kennedy. She trained as a historian at Bennington College (1985) and received a PhD in History from the University at Stony Brook (1992). She obtained an M.L.S. from the University of Maryland (1997). Duke is currently the Curator of Popular & Applied Graphic Art in the Prints and Photographs Division.

INTRODUCTION

According to the Library's website, the Caroline and Erwin Swann collection of caricature and cartoon was compiled by Erwin Swann (1906-1973). In the early 1960s, Swann, a New York advertising executive started collecting original cartoon drawings of artistic and humorous interest. The Swann Collection came to the Library of Congress in two installments, in 1974 and in 1977, with a fund to maintain, preserve, and develop the collection, and under an agreement whereby a space would be provided for the permanent exhibition of works from the collection and related library holdings. Included are political prints and drawings, satires, caricatures, cartoon strips and panels, and periodical illustrations by more than 500 artists, most of whom are American. The Swann Collection features a rich diversity of twentieth-century American and European cartoon drawings and includes images that reflect such aspects of society as political and economic conditions, social mores, employment, domestic life, families and children, relations between the sexes, and superheroes. The 2,085 items range from 1780-1977, with the bulk falling between 1890-1970. The Collection includes 1,922 drawings, 124 prints, 14 paintings, 13 animation cels, 9 collages, 1 album, 1 photographic print, and 1 scrapbook. The Swann Collection also contains several hundred prints and printing plates by José Guadalupe Posada and Antonio Vanegas Arroyo. The Collection may be searched online at the Library's website at <http://www.loc.gov/pictures/item/93845503/>

Personally, I have known Sara Duke since the early 1990s, and have always been impressed with her scholarship and breadth of knowledge. At some point, when I was complaining to her about the lack of a cartoonist biographical dictionary, such as had been done in the UK, she replied that she had a draft of one that had never been published. Terry Echter had begun the project, and Sara took it over in 1993 and completed it by 1995 when the Swann Collection became publicly available (although no additions were made to the collection after 1983). She was kind enough to forward a copy to me, as it is in the public domain. I have edited and updated it slightly, but this volume remains overwhelmingly the 1995 version that Sara wrote.

Michael Rhode

A

ROBERT NEFF ADDAMS **1874-**

American cartoonist, also known as Bob Addams, born in Woodbury, New Jersey. He worked for the Philadelphia Press in 1899. He published in Judge in 1903 and Puck in 1912. He also frequently contributed humorous drawings of animals to Life. He lived and worked in New York early in the twentieth century. By 1919 he made his residence in Miami, Florida, where he worked as an artist. Toward the end of his life he began painting, and won awards as a Florida artist.

Bibl.: Morton Montgomery, Biographies from Historical and Biographical Annals, p. 632 – viewed online <http://www.pa-roots.com/berks/books/montgomery/a02.html>; Elzea, "That was 'Life' (and its artists)," The American Magazine, 1890-1940, p. 14; Trow General Directory of the Boroughs of Manhattan and Bronx, vol. CXIV, n.p.; Life, vol. 47 (Feb. 22, 1906), p. 246; Application for Passport, U.S. District Court of Miami, September 22, 1919, Ancestry.com, Passport Applications, January 2, 1906 - March 31, 1925 (M1490) > 1919 > Roll 0932 - Certificates: 121750-121999, 26 Sep 1919-27 Sep 1919; "Palm Beach ends gala art season," Christian Science Monitor, May 21, 1937, p. 15; "Guide to the SFACA Collection: Newspaper Comic Strips, series II: comic strips – Philadelphia Press," Ohio State University, viewed online: http://cartoons.osu.edu/finding_aids/sfaca/philadelphia_press.html , 10/04/2011

CHARLES SAMUEL ADDAMS **1912-1988**

American cartoonist and illustrator, noted for his macabre humor, born in Westfield, New Jersey. Addams attended Colgate University (1929-30), the University of Pennsylvania (1930-31), and the Grand Central School of Art in New York City (1931-32). Once out of school, he worked briefly for publisher Bernarr Macfadden and by 1935 had established himself as a free-lance contributor to leading periodicals including Life, Collier's, and Cosmopolitan. The New Yorker also regularly featured his work. During World War II he

served as an illustrator and animator for the Army Signal Corps. After returning to civilian life, he resumed his career as a cartoonist.

Addams is best known for creating the family of monsters, ogres and ghouls which haunted the pages of The New Yorker and inspired the television show *The Addams Family* (1966-1968), and two Hollywood movie productions. His publications include Drawn and Quartered (1942), Nightcrawlers (1957), The Groaning Board (1964), and Favorite Haunts (1976).

Bibl.: Contemporary Authors, vol. 61; Horn, World Encyclopedia of Cartoons; Webster's American Biographies.

NICHOLAS AFONSKY **1891 or 1892-1943**

Comic strip artist, born in Russia, trained under Selesneff and Pimonenko. Like many fellow citizens he fled to Constantinople during the Russian Revolution, where he worked for Greek, Turkish, Armenian and French newspapers and magazines.

He emigrated to the United States around 1923, becoming a ghost artist for Ed Wheelan's *Minute Movies*. Upon seeing his work, William Randolph Hearst hired him to work in his "bull pen," where artists customarily drew panels, finished strips, and cleaned up the work of other artists. He began to draw the Sunday pages of *Little Annie Rooney* in 1933, which was written by Brandon Walsh. He also drew the Sunday topper strip, *Ming Foo*, featuring an Asian explorer, starting in 1935. Afonsky, a prolific illustrator, also worked on *Heroes of American History* during the mid-1930s. In 1938 he drew *Secret Agent X-9* briefly, before he was succeeded by Austin Briggs.

Bibl.: Obit., New York Times, June 17, 1943; O'Sullivan, Art of the Comic Strip; O'Sullivan, Great American Comic Strip; Horn, World Encyclopedia of Comics.

GENE AHERN **1895-1960**

American cartoonist born in Chicago, Illinois, Ahern studied for three years at the Chicago Art Institute. In 1912, he began working as a meat cutter, but spent his spare time drawing on brown paper. He then pursued a career as a sports cartoonist. In 1914 he began working

for the Newspaper Enterprise Association in Cleveland developing ideas for comic strips. His early creations included *Taking Her to the Ball Game*, *Fathead Fritz*, and *Dream Dope*, openly following the style of Rube Goldberg. His first major triumph came in 1921, with the creation of *Our Boarding House*. Ahern left NEA in 1936, and began a similar strip, *Room and Board*, for King Features. On Sundays he penned *The Squirrel Cage*. Both features ended with his death in 1960.

Bibl.: "Comics--and Their Creators," Literary Digest, vol. 117 (June 2, 1934), p. 11; Horn, World Encyclopedia of Comics; Sheridan, Classic Comics and Their Creators; Obit., New York Times, March 7, 1960; Goulart, The Encyclopedia of American Comics, p. 5.

CONSTANTIN ALAJALOV **1900-1987**

Russian painter, cartoonist, and illustrator, born at Rostov-on-Don in Russia, Alajalov studied at the University of Petrograd. As a teenager he illustrated a book of poetry by Baudelaire as well as the Lives of Savanarola. During the Revolution he may have painted propaganda. By 1921 he had moved to Constantinople, an international refugee haven, where he earned a living sketching portraits and painting both nightclub murals and movie advertisements. In 1923 he emigrated to the United States and became active as a painter, muralist, set designer for the Michael Mordkin Ballet Company, as well as an illustrator. He created numerous covers for The New Yorker (1926-1946) and The Saturday Evening Post (from 1945). In 1931 he worked for The Ledger Syndicate, as well. In the 1930s, as many periodicals ceased to use illustration, Alajalov found work with Fortune magazine. Among the many books he illustrated are The George Gershwin Song Book (1932), Cornelia Otis Skinner's Our Hearts Were Young and Gay (1942), and Alice Duer Miller's Cinderella (1943).

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1984; Reed, The Illustrator in America, 1900-1960s; Reed, The Illustrator in America, 1880-1980; Kery, Great Magazine Covers of the World; Editor & Publisher, Aug. 29, 1931, p. 63; Pitz, 200 years of American illustration, p. 412.

CECIL CHARLES WINDSOR ALDIN **1870-1935**

British comic illustrator, best known for his renditions of hunting and country scenes, was a native of Slough, Berkshire, England. Aldin studied briefly with Albert Moore and took courses in animal anatomy at the South Kensington School of Art. He later attended the Royal College of Art, where he received artistic training under the animal painter, Frank Calderon.

Aldin's first published drawing appeared in an 1891 issue of The Graphic. From there he went on to produce posters and humorous drawings for a number of other periodicals including: Illustrated Sporting and Dramatic News, The Pall Mall Magazine, Pan, Pearson's Magazine, Punch, The Sketch, Black and White, and The Winsor Magazine. He served as a major contributor to the English Illustrated Magazine from 1893 to 1897 and Illustrated London News from 1892 to 1911. He specialized in scenes which included animals, hunting, or historic buildings. A successful illustrator, Aldin received commissions to illustrate the works of such distinguished authors as Charles Dickens, Washington Irving, and Rudyard Kipling. Of special note are his illustrations for Kipling's *Jungle Stories* originally published in the Pall Mall Budget (1894-95). Aldin also wrote and illustrated Old Inns (1921), An Artist's Models (1930), Exmoor (1935), Hunting Scenes (1936), as well as his autobiography, Time I was Dead (1934). He also worked as a commercial artist, creating poster advertisements for Cadbury's Cocoa and Colman's Mustard.

Aldin also co-founded the London Sketch Club in 1898 with Phil May, Tom Browne and Dudley Harvey. He retired from publishing in 1930.

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists, 1800-1914; Peppin and Micklethwait, Book Illustrators of the Twentieth Century; Waters, Dictionary of British Artists Working 1900-1950; Bryant and Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 1-2.

CARL THOMAS ANDERSON **1865-1948**

American cartoonist born in Madison, Wisconsin, Anderson began working in a planing mill as a teenager and studied drawing on the side. He became interested in newspaper illustration when he realized that comic sketches and pen illustrations increasingly filled their pages. He attended the School of Industrial Art in Philadelphia

(1892-93) for one term and then began working professionally for newspapers and journals. From 1894 to 1906 his cartoons appeared in the Philadelphia Times and the Pittsburgh Comet, before he was hired as a cartoonist for the New York World and the New York Journal. His brother, Isaac, worked as the editor of the New York World's Sunday comic section. Anderson's accomplishments during the twelve year period he worked in New York include the comic strip *The Filipino and the Chick* for The World in the late 1890's, *Raffles and Bunny* for the Journal, and *Herr Spiegelberger, the Amateur Cracksman* distributed by the McClure Syndicate in 1903.

After 1906 Anderson sold cartoons to Life, Puck, Judge, and Collier's, and also began working in animation, producing a series called, *The Police Dog* and *The Pinkerton Pup* for Pathe and Paramount. During World War I he produced animated cartoons for the Food Conservation campaign. In 1932 he moved back to Madison where he created his most successful comic strip, *Henry*. The title character made his first appearance in The Saturday Evening Post where it remained a weekly feature for the next two years. In 1934 Hearst's King Features Syndicate assumed distribution of *Henry*.

Due to illness, Anderson retired in 1942 leaving his assistants Don Trachte and John Liney with creative responsibility for the *Henry* strip.

Bibl.: Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 2; O'Sullivan, The Art of the Comic Strip; Anderson, "Thirty Years of Cartooning," pub. in Carl Anderson's Complete Cartoon Course, ca. 1921.

VICTOR COLEMAN ANDERSON **1882-1937**

American illustrator and landscape painter born in Peekskill, New York, son of Hudson River School artist Frank Anderson. Anderson studied art at the Pratt Institute in Brooklyn, and at Byrdcliffe in Woodstock, New York, under Birge Harrison and Herman Dudley Murphy. Later, he trained under Hobart Nichols, vice president of the National Academy of Design. Anderson's work appeared in the original Life magazine, usually portraying rural subjects. Women's Home Companion, The Ladies' Home Journal, Collier's, and Women's World also published his illustrations.

Bibl.: Obit., New York Times, July 11, 1937; Who's Who in American Art, 1938-39; Reed, The Illustrator in America, 1880-1980 (1984), p. 86.

ALFRED ANDRIOLA **1912-1983**

American cartoonist born in New York City, Andriola studied at Cooper Union and the Columbia University School of Journalism. He left Columbia prior to earning a degree when he secured employment in 1935 as a secretary and assistant for comic artists Milton Caniff and Noel Sickles. Three years later he began work on his first comic strip, *Charlie Chan*, which was based on a earlier creation by Earl Derr Bigger. The strip was distributed by the McNaught Syndicate until 1942. Andriola then drew and wrote *Dan Dunn* for one year, followed by his creation of the popular detective strip *Kerry Drake* in 1943 with scriptwriter Allen Saunders for the Publishers Syndicate. A less successful effort was *It's Me Dilly*, a 1957 joint effort by Andriola (working under the pseudonym Alfred James) and Mel Casson.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Sheridan, Classic Comics and their Creators; Green and Walker, The National Cartoonists Society Album; Goulart, The Encyclopedia of American Comics.

GEORGE DENHOLM ARMOUR **1864-1949**

British painter and illustrator of sporting and country subjects, born at Waterside, Lanarkshire, in Scotland. Armour received his artistic training from 1880 to 1889 while attending St. Andrews University, the Edinburgh School of Art, and the Royal Scottish Academy. Around 1890 he moved to London and established a studio with Phil May. Within a few years he contributed frequently to such major periodicals as The Graphic, The Humorist, London Opinion, The Sketch, Country Life, Sporting and Dramatic News, The Tatler, and Judge. He contributed about 1500 sporting images to Punch between 1896 and 1941. Between 1899 and 1938 he wrote and illustrated numerous books, among them, Pastime with Good Company (1914),

Humor in the Hunting Field (1928) and his autobiography, Bridle and Brush (1937).

Bibl.: Peppin & Micklethwaite, Book Illustrators of the Twentieth Century; Houfe, The Dictionary of British Book Illustrators and Caricaturists; Waters, Dictionary of British Artists Working 1900-1950; Bryant and Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 6.

PETER ARNO **1904-1968**

American cartoonist and writer, born in Rye, New York, as Curtis Arnoux Peters. Arno attended Yale University briefly, but received no formal instruction in art. In 1929 he established himself as a professional cartoonist with the sale of his first cartoon to The New Yorker. Thereafter, Arno continued as a regular contributor for the duration of his career, working almost entirely in charcoal and wash. The magazine published his last cartoon in the week that he died. However, he did not limit his creative output to The New Yorker, for his work also appeared in The Saturday Evening Post, Harper's Bazaar, American Magazine, Cosmopolitan, London Opinion, The Tatler, The Bystander and Esquire. In addition to working for periodicals, Arno produced drawings for advertisements and published several books including Whoops Dearie! (1927), Peter Arno's Circus (1931), and Peter Arno's Man in the Shower (1944).

Bibl.: Horn, World Encyclopedia of Cartoons; Douglas, The Smart Magazines (1991), p. 155; Charles Saxon, "Introduction," Peter Arno (1979).

GUSTAVO MONTANO ARRIOLA ("GUS") **1917-2008**

American comic and commercial artist and animator originally from Florence, Arizona. After finishing high school in the mid-1930's, Arriola began working for the animation department at MGM Studios. His first project assignment was the animated cartoon *Tom and Jerry*. In 1941 he developed the idea for the comic strip *Gordo*, which was published in the New York World-Telegram and syndicated by United Feature within a year of its inception. *Gordo's* daily run was

temporarily interrupted when Arriola joined the Armed Forces in 1942, serving as a film animator. He resumed work on a Sunday page installment of *Gordo* the following year, but the daily strip was continued only after his discharge in 1946. Arriola retired in 1985.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Who's Who in American Art, 1962; Goulart, The Encyclopedia of American Comics; Correspondence with Lucy Caswell, Cartoon, Graphic, and Photographic Arts Research Library, Ohio State University; Wikipedia page, http://en.wikipedia.org/wiki/Gus_Arriola

REVINGTON ARTHUR

1908-1986

American painter, art instructor, and graphic artist was born in Glenbrook, Connecticut. Arthur received his formal training at the Art Students League, the Grand Central School of Art under George Luks and George P. Ennis, the Eastport Summer School of Art under Arshile Gorky, and from Columbia. He taught art at New York University and the Chautauqua Institute in New York State. He was a member of the American Water Color Society in New York, Salons of America, Darien Guild of Arts, and the Silvermine Guild of Artists. He exhibited his paintings as late as 1978.

Bibl.: Who's Who in American Art, 1938-39, 1970; Who Was Who in American Art, 1985, "Connecticut/This Week," New York Times, Mar. 26, 1978, p. CN8, AskArt Web site: http://www.askart.com/askart/a/revington_arthur/revington_arthur.aspx

FRANCIS GILBERT ATTWOOD

1856-1900

American caricaturist and cartoonist, born in Jamaica Plain, Massachusetts, Attwood entered Harvard University in 1878, but left after three years without earning a degree. While at Harvard, he co-founded the Harvard Lampoon (1876), and established himself as the official artist of the Hasty Pudding Club.

After leaving university Attwood worked as an illustrator and studied with Dr. William Rimmer at the Boston Art Museum into the early 1880s. In 1883 he helped to establish Life magazine, eventually becoming noted for his monthly page of drawings satirizing current

events. Attwood also published his work in The Cosmopolitan and was an accomplished book illustrator.

Bibl.: Horn, World Encyclopedia of Cartoons; Feaver, Masters of Caricature; Garrison, Lloyd, "The Work of a Great Cartoonist," Cosmopolitan, September, 1900.

B

PEGGY BACON 1895-1987

American printmaker, caricaturist, painter, poet, author, and illustrator, born in Ridgefield, Connecticut. She received an extensive art education from a variety of institutions and art instructors. From 1914 to 1915 she attended the School of Applied Arts for Women in New York. The following year she transferred to the New York School of Fine and Applied Arts, where she studied with George transferred and Howard Giles, followed by a brief tenure with Charles Hawthorne in Provincetown. Bacon then enrolled in a four year course (1915-20) at the Art Students League in New York City, where her teachers included Kenneth Hayes Miller, George Bellows, John Sloan, Andrew Dasburg, George Bridgman, and Max Weber (1915-20). Another period of study in Provincetown brought her under the tutelage of B.J.O. Nordfeldt and E. Ambrose Webster.

While at the Art Students League, Bacon served as assistant editor of the satirical publication Bad News and in 1919 published her first of many books, The True Philosopher and Other Cat Tales. Together with her husband, artist Alexander Brook, and associate Henry "Josh" Billings, she founded the Hue and Cry (1923). Throughout the 1920s she composed poetry, produced prints and drawings, wrote and illustrated children's books, and also wrote children's stories for the Delineator. In 1934, Bacon was awarded a Guggenheim Fellowship, resulting in a book of caricatures entitled, Off With Their Heads!, which assured her a place among preeminent American caricaturists. In that same year she began another series of caricatures for the publication New Republic, consisting of prominent Washington, D.C. individuals. For many years she also worked as book illustrator, and contributed drawings to periodicals such as New Masses, Dial, Modes and Manners, Theater Arts Monthly, Literary Digest, Fortune, Vanity Fair, Vogue, Scribners, and The New Yorker.

In addition to pursuing a professional career as an artist and writer, Bacon also taught, imparting her skills to students at many schools. Beginning in 1933, she held teaching posts at the Fieldston Ethical Cultural School (1933, 1935-37), the Stella Elkins Tyler School of Fine Arts, Temple University (1940), the School at the Corcoran Gallery of Art, Washington, D.C. (1942-44), the Art Students League

(1949-51), and the Moore College of Art, Temple University (1963-64).

Bibl.: Tarbell, Peggy Bacon: Personalities and Places; Something About the Author, vol. 2; Who's Who in American Art, 1982, 1993-1994.

CHARLES BRUCE BAIRNSFATHER 1888-1959

British cartoonist, illustrator and writer born in Murree, India, the son of a British army officer. Bairnsfather attended the United Services College and trained for the army at Trinity College in Stratford-upon-Avon. He sold sketches while he served with the Warwickshire militia between 1911 and 1914, then left to attend John Hassall's New Art School. He served in both world wars, first as a captain in an Army battalion, but then as Officer Cartoonist in the Intelligence Department (1916), then as Official War Artist to the American Army in Europe (1942-44).

Beginning in 1915, his satirical cartoons of combat life, featuring the Cockney character "Old Bill", appeared in The Bystander, The Tatler, and other popular publications. The character proved so popular that it became a subject of two feature films, as well as comic strips in the Daily Graphic in 1921 and Passing Show in 1934. During peacetime he submitted humorous drawings to such popular British and American periodicals as Passing Show, Judge, Life, and The New Yorker.

Bairnsfather also produced several cartoon collections and wrote his autobiography entitled Wide Canvas, published in 1939.

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Houfe, Dictionary of British Book Illustrators and Caricaturists; Dictionary of National Biography, 1951-60; Bryant and Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 9-10.

ALFRED ZANTZINGER BAKER ("BB") 1870-1933

American illustrator and writer, born in Baltimore, Maryland, Baker received his artistic training from the Charcoal Club in

Baltimore, as well as the Academie Julien and the Ecole des Beaux-Arts in Paris. In 1898 he became an official staff member of Puck magazine, publishing a number of illustrations. As his career progressed, other periodicals, such as Judge, Life, Scribner's, Harper's, Century, and St. Nicholas featured his work regularly. Baker signed many of his illustrations with "BB."

Bibl.: Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 5.

JOSEPH ROLAND BARBERA **1911-2006**

American animator and film producer, born in Manhattan, began his career at the Irving Trust bank on Wall Street and studied at the American Institute of Banking. At the same time he submitted freelance illustration to such periodicals as Collier's, and took classes at the Art Students League and Pratt Institute. He worked briefly as an animation cel painter and inker in the Fleischer Studios. When the bank laid him off during the Depression, he joined Van Beuren Associates where he began as an assistant animator in 1932, working on The Toonerville Trolley and other films. After leaving Van Beuren, he took a brief post with Paul Terry at Terrytoons in 1936. He then moved on to MGM Studios in California, where he began a successful association with animator, William Hanna, whom he met in 1937. Working in collaboration, Hanna and Barbera created their first animated film in 1938, and from 1940 to 1957 produced the successful Tom and Jerry cartoon series. During that time, they also invented the Pose Reel, which remains a tool used in television and audiovisual communication films. They also provided the animation for Gene Kelly's dance scene in Anchor's Aweigh (1945). The team headed the studio in 1956, doubling production. In 1957, when the MGM cartoon studio closed due to losses in revenue competing with television Hanna and Barbera founded their own company, Hanna-Barbera Productions. They went on to create a number of successful cartoon series for television, creating many in color before the advent of color television. Their productions included Yogi Bear, Huckleberry Hound, The Jetsons, and The Flintstones. In 1966 they sold their company to Taft Broadcasting, staying on as vice-president and president. They continued to produce animated shows, including Scooby-Doo, where are you? and The Smurfs. During the 1970s they animated such classics as Twenty thousand leagues under the sea and Black Beauty, as

well as feature-length television specials based on their own cartoon series. Their first full-length theatrical release was Charlotte's Web (1973). In 1988 Great American Communications purchased the studio from Taft, who in turn sold the company to Turner Broadcasting. Hanna, far from retiring, produced a full length Tom and Jerry feature. In 1990, Turner Broadcasting Company acquired Hanna-Barbera, and it continued to produce animated features, including The Powerpuff Girls. In 1998, the studio moved to a Warner Brother's building and by 2001 Hanna-Barbera had been absorbed into the Warner's animation division. Barbera kept working producing The KarateGuard, a Tom and Jerry animated film, in 2005. In 1994 Barbera wrote his autobiography, My Life in 'Toons: From Flatbush to Bedrock in Under a Century.

Bibl.: Who's Who in American Art, 1982, 1993-94; Horn, World Encyclopedia of Cartoons; Cawkwell, World Encyclopedia of Film; Harry Love, "Joe Barbera," Cartoonist Profiles, No. 66, June 1985; Who's Who in America, 1992-1993; Barbera, My life in 'toons (1994), "Joseph Barbera, Half of Animation Duo Behind Many Beloved Characters, Dies at 95," New York Times, December 19, 2006.

PERRY BARLOW **1892-1977**

American cartoonist, originally from McKinney, Texas, studied at the Art Institute of Chicago and in 1920 moved to New York to pursue a professional career as a graphic artist. Working as a cartoonist for over fifty years, Barlow was actively involved in the periodical trade, producing illustrations for such magazines as Collier's, The Saturday Evening Post, and Life. He also established a career-long affiliation with The New Yorker, which began with the first edition in 1925. His many cartoons and cover designs for the weekly journal are among his best known work.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, December 27, 1977, p. 38.

CHARLES LEWIS BARTHOLOMEW ("BART") **1869-1949**

American cartoonist, illustrator, writer, and educator born in Chariton, Iowa. Bartholomew received an early introduction to

newspaper publishing through his father, a former owner of the Chariton Herald. Encouraged to pursue a career in the business, he attended Iowa State College and studied under Burt Harwood and Douglas Volk. After graduating in 1888, Bartholomew moved to Minneapolis where he secured employment first as a reporter, then a correspondent, and ultimately, a cartoonist.

As a professional artist, he published regularly in the Minneapolis Journal, receiving wide acclaim for his political and topical cartoons. He also assisted the Journal in managing its art department. Beginning in the early 1890s, the Journal honored him annually with a compilation of his cartoons published in the Pictorial History of the World. This was then followed by Bart's Cartoons, a ten volume series published by the Journal between 1894 and 1905. Bart's success in Minneapolis soon led to both national and foreign recognition of his work. His cartoons appeared in such publications as the American Review of Reviews, Literary Digest, Current History, and the European Review of Reviews. In 1915, he left the Journal to pursue syndicated work and to work for the St. Paul News.

Bartholomew pursued work in the literary fields and taught as well. He wrote several text books on cartooning and illustration, served as Dean of the Federal School of Illustrating and Cartooning of Minneapolis, and achieved great success as an illustrator of children's books.

Bibl.: Social Directory and Who's Who of the Twin Cities, vol. 1, 1933; "What the Cartoonists are Doing," Cartoons, vol. 8 (Aug. 1915), p. 315; "What the Cartoonists are Doing," Cartoons, vol. 8 (Sept. 1915), p. 476; Obit., Minneapolis Star, February 15, 1949; Who's Who in American Art, 1940-41.

RALPH BARTON **1891-1931**

American caricaturist, cartoonist, and critic, Barton was born in Kansas City, Missouri. After completing his studies at the Art Institute of Chicago, Barton returned to Kansas in 1909 to pursue a professional career as a cartoonist creating comic strips for the Kansas City Post.

Barton moved to New York around 1910, where he experienced continual success with cartoon features in Collier's, Judge, Life, Photoplay, and Harper's Bazaar. By 1914 he was working for Puck magazine and a year later was sent to Paris as a special

correspondent. During the 1920s his creative output expanded considerably. He created for Liberty a parody on international events entitled "News of the World," and submitted drawings to Vanity Fair, Cosmopolitan, Hearst's International, Everybody's Magazine, and Women's Home Companion. In 1925 he invested in The New Yorker as a founding stockholder and became a regular contributor of drawings and reviews. Three years later, Life magazine hired him to serve as drama editor.

In addition to his work in periodicals, Barton took on advertisement commissions and painted the intermission curtain for Balieff's Chauve-Souris in 1922. He also was an accomplished author and illustrator. During the 1920s he wrote and published Science in Rhyme without Reason (1924), followed by God's Country (1929); and produced illustrations for Nonsensorship by Heywood Broun (1922), Droll Stories by Balzac (1925), Anita Loos' Gentlemen Prefer Blondes (1925) and But Gentlemen Marry Brunettes (1928). Despite enormous success and popularity, Barton's career came to a tragic end when, in 1931 at the age of forty-one, he committed suicide.

Bibl.: Horn, World Encyclopedia of Cartoons; Rhode Island School of Design, The Jazz Age; Conversation with Bruce Kellner of Millersville University.

CLARENCE DANIEL BATCHELOR **1888-1977**

American cartoonist born in Osage City, Kansas, Batchelor received the 1937 Pulitzer Prize for cartooning. He studied at the Art Institute of Chicago (1907-10) and the Art Students League of New York. Following his studies, he returned to Kansas and began publishing cartoons in the Salina Journal.

Around 1911, Batchelor joined the art staff of the Kansas City Star, and later free-lanced for such nationally distributed periodicals as Life, Puck, and Judge. With his reputation well established in Kansas, he then moved to New York and worked off and on for the New York Journal for four years, the New York Tribune intermittently, and the New York Mail. From 1923 to 1931 he created political cartoons for the New York Post, and devised the panel *Once Overs* for the Ledger Syndicate.

In 1931 Batchelor became chief editorial cartoonist for the New York Daily News and completed a cartoon series on automotive safety entitled, *Inviting the Undertaker*, for which he won numerous

awards. Leaving the News around 1969, he joined the National Review where he remained a steady contributor until the end of his career.

Bibl.: Who Was Who in America, vol. 7; Horn, World Encyclopedia of Cartoons; Obit., New York Times, September 6, 1977, p.42; Chase, Today's Cartoon.

HENRY MAYO BATEMAN **1887-1970**

British caricaturist and illustrator born in Sutton Forest, New South Wales, Australia. Australian by birth, Bateman spent most of his life in England, having left New South Wales with his family at age eighteen months. By his early teens he was an accomplished draughtsman, selling a number of his drawings to Scraps and other comic papers. He began his formal training in 1903 with a nine month course at the Westminster School and continued at Goldsmith's Institute at New Cross until early 1905. The culmination of Bateman's education was an apprenticeship in the studio of the Flemish artist Charles van Havermaet which for three years or so.

By the 1920s he published regularly in many British periodicals, including: The Bystander, The Graphic, London Opinion, Punch, The Sketch, The Strand Magazine, and The Tatler. One of his most popular satires was his series entitled *The Man Who...* Bateman's work received recognition outside of England as well. For instance, in 1923, while visiting the United States, Bateman was offered an ongoing commission from Life magazine to produce feature drawings, which the artist accepted.

Aside from his work in periodicals, Bateman was also a successful author and illustrator, a designer of theater posters, and cartoonist for brochures and advertisements. Retiring in 1939, Bateman ceased working in graphics and devoted his creative talents to oil painting.

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Michael Bateman, The Man Who Drew the 20th Century; Anderson, The Man Who Was H.M. Bateman; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 11-12.

LEWIS CHRISTOPHER EDWARD BAUMER

1870-1963

British painter, cartoonist and illustrator, born in London, England, Baumer received his education at St. John's Wood Art School, the Royal Academy, and the Royal College of Art. His long career as a book and periodical illustrator began in 1893 with a cartoon in Pall Mall Magazine. In 1897 he began to contribute to Punch, and remained a regular contributor for the next fifty years. In 1921 he was elected to the Royal Institute of Painters in Watercolours. Throughout his career, Baumer illustrated books and produced drawings for The Bystander, The Graphic, The English Illustrated Magazine, London Opinion, The Sketch, The Strand Magazine, The Tatler, as well as other widely circulated periodicals. He illustrated several books, including The Boys and I (1899), The Perfect Gentleman (1912) and The Shallow End (1924)

Bibl.: Peppin & Micklethwaite, Book Illustrators of the Twentieth Century; Houfe, Dictionary of British Book Illustrators and Caricaturists; Who's Who in Art, London ed., 1934; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 12.

CECIL CALVERT BEALL

1892-1967

American illustrator and painter, born in Saratoga, Wyoming. Beall attended Pratt Institute, and went on to study with George Bridgman at the Art Students League in New York. Known primarily as an illustrator, Beall produced a significant amount of work for the leading periodicals of the day throughout his career. His publishers included Vanity Fair, Cosmopolitan, Woman's Home Companion, The Saturday Evening Post, Family Circle, Successful Farming, and This Week. In 1936, his portrait of President Roosevelt for Collier's led to a commission as art director for the National Democratic Committee. During World War II he served as correspondent-artist for Collier's, True, and Woman's Day magazines, painting portraits of a number of decorated heroes. He witnessed the surrender ceremony aboard the *U.S.S. Missouri*, one of a privileged few. He painted President Truman at the event which became the official portrait. During the 1950s he executed many cover designs for Reader's Digest.

Bibl.: Who's Who in American Art, 1962; Brooklyn Museum, A Century of American Illustration; The Norman Price Papers, The

Society of Illustrators, New York; Reed, The Illustrator in America, 1880-1980.

DANIEL CARTER BEARD
1850-1941

American cartoonist, illustrator, author, and editor, Beard was born in Cincinnati, Ohio. Receiving his initial art training in portraiture from his father, James Henry Beard, Daniel continued his studies at the Art Students League in New York (1880-84). In 1882, he published his first illustrated article, "How to Camp without a Tent," in St. Nicholas magazine. Encouraged by the success of his older brother Frank, a cartoonist for the publisher Frank Leslie, Beard went on to produce many cartoons and illustrations for many other leading periodicals.

While serving as editor for the periodical Recreation, he helped to form the Boy Scouts of America, eventually becoming its National Commissioner. His participation in the organization has given him more fame than his illustration work, and led to the naming of a mountain in Alaska after him. In addition to his administrative duties, Beard wrote and illustrated monthly articles for the organization's official publication, Boy's Life, and remained an active participant in the periodical for many years. An accomplished book illustrator, Beard received several commissions from Mark Twain. In 1939, three years before his death, Beard published his autobiography Hardly a Man is Now Alive.

Bibl.: Who Was Who in America, vol. 1; Horn, World Encyclopedia of Cartoons; Obit., New York Times, June 12, 1941, p. 23; Reed, The Illustrator in America, 1880-1980.

FRANKLIN (FRANK) BEAVEN
ca. 1905-1975

American cartoonist born in Lebanon, Indiana around 1905. He published work in such periodicals as The Saturday Evening Post, Judge, and The New Yorker during the 1930s and 1940s. In 1942 he was one of the American Society of Magazine Cartoonists who exhibited their work at the Art Students League in an exhibition entitled Cartoons Against the Axis. He contributed humorous illustrations to the Christian Science Monitor in the late 1950s and early 1960s. He died in Allendale, New Jersey, in 1975.

Bibl.: Judge, vols. 103-114 (1929-1938), "Cartoons on View at Art Museum," New York Times, May 2, 1942, p. 11, Michael Maslin Index of New Yorker cartoonists, web site:
<http://michaelmaslin.com/index.php?page=nyer-cartoonists-a-z>

SIR HENRY MAXIMILIAN BEERBOHM ("MAX")
1872-1956

British caricaturist, writer, and broadcaster, born in London, England, received his education at Charterhouse (1885-90), and Merton College, Oxford (1890-94). Beerbohm produced caricatures and essays for a variety of publications including The Strand, The Bystander, The Pall Mall Budget, Pick-Me-Up, The Sketch, The Tatler, Vanity Fair, and The Daily Mail. In 1896 he published his first volume of collected drawings, Caricatures of Twenty-Five Gentlemen and in 1898 succeeded George Bernard Shaw as the drama critic for The Saturday Review. After twelve years of editing, Beerbohm resigned his post at the Review and set up permanent residence in Rapallo, Italy. He published his most famous book, Zuleika Dobson in 1911. With the outbreak of World War II, Beerbohm returned to England temporarily and served as a broadcaster for the BBC. During the course of his career he wrote numerous books, in addition to his caricatures and essays. In 1939 he was knighted by George VI, King of England.

He published several collections of his caricatures, including Cartoons, the Second Childhood of John Bull (1901), A Survey (1921) and Heroes and Heroines of Bitter Sweet (1931).

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; McElderry, Max Beerbohm (1972); Cecil, Max (1965); Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 15.

GEORGE FREDERICK ARTHUR BELCHER
1875-1947

British cartoonist, illustrator, etcher, and painter, born in London, England, studied at the Gloucester School of Art. Belcher explored a wide variety of subject matter in his work including sports, and most predominantly, working class life in London. His free lance work mostly consisted of book illustration and drawings for various

periodicals. Vanity Fair, The Tatler, Punch, Puck, The Graphic, The Odd Volume, The Owl, and Printer's Pie published much of his work. He also created humorous postcards, painted sporting images and etchings. American publications accepted his work in the 1920s and 1930s, most notably Cosmopolitan. In 1931, Belcher became an Associate of the Royal Academy and advanced to full membership in 1945. His publications include Characters (1922) and Potted Char (1933).

Bibl. Horn, World Encyclopedia of Cartoons; Peppin and Micklethwait, Book Illustrators of the Twentieth Century; Houfe, The Dictionary of British Book Illustrators and Caricaturists; Who's Who in Art, London ed., 1934; Bryant and Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 14-16.

FRANK P.W. BELLEW ("CHIP") **Circa 1860 to 1862-1894**

American cartoonist greatly influenced by the work of his father Frank Henry Temple Bellew. Life and Truth published his satirical drawings, which were later compiled in two separate volumes: Chip's Un-natural History (1888) and Chip's Dogs (1895).

Bibl. William Henry Shelton, "The Comic Paper in America," The Critic, vol. 39 (Sept. 1901), p. 234; Horn, World Encyclopedia of Cartoons; LC card catalogue; Dictionary of American Biography (under entry for Frank Henry Temple Bellew).

GEORGE WESLEY BELLOWS **1882-1925**

American painter, lithographer, and illustrator was born in Columbus, Ohio. After three years of college at Ohio State University, Bellows moved to New York in 1904. There he established a close relationship Robert Henri, a major influence in his artistic development. Bellows' other teachers included William Merritt Chase, Kenneth Hayes Miller, and H.G. Maratta.

By 1906 Bellows had established a significant reputation in New York art circles. In addition to having his own studio, he was elected to the National Academy of Design as an Associate at the age of twenty-seven, making him the youngest in the Academy's history to be so honored. In 1910 he participated in the first Exhibition of

Independent Artists with members of The Eight and the Ashcan School, and three years later exhibited his work in the 1913 Armory Show.

Bellows began working in lithography in 1916, a medium in which he achieved great success. Throughout his career he also drew illustrations for books and periodicals, he taught at the Art Students League (beginning in 1909 or 1910, and in 1918 and 1919) and at the Art Institute of Chicago (1919).

Bibl. Corcoran, Catalogue of the Collection of American Painting; Dictionary of American Biography; Index of Twentieth Century Artists.

EDOUARD GARCIA BENITO **1891-1981**

Spanish painter, printmaker, illustrator, muralist, and textile designer, born in Valladolid, Spain. He began his formal training in his native Valladolid under the guidance of Mignon and later moved to Madrid to study with Vierge at the Belles Artes de San Fernando. In 1912, he received a scholarship to study at the Ecole des Beaux-Arts.

During the 1920s, Benito lived in New York and Paris designing covers and illustrations for Femina, La Gazette du Bon Ton, Le Feuilles d'Art, Vogue, and Vanity Fair. The fashion designer Paul Poiret helped advance his career in the United States by introducing him to Conde Nast and Frank Crowninshield. Benito influenced Nast not only with his drawing style, since by 1926 his illustrations dominated the pages and covers of Vogue, but the tenor of the magazine as well. In 1929 he encouraged the publisher to adopt an Art Deco layout and typography. He remained one of the magazine's principal artists between the two world wars.

Benito also produced book illustrations and painted portraits of noted individuals. As a muralist, he decorated the homes of such celebrities as Gloria Swanson, the actress, and Conde Nast.

Bibl. Benezit; Veronese, Style and Design 1909-1929; Kery, Great Magazine Covers of the World; Lepape, From the Ballets Russes to Vogue, pp. 135-137; Packer, Fashion Drawing in Vogue; National Portrait Gallery Vertical Files, AskArt Web site:

http://www.askart.com/askart/b/eduardo_benito/eduardo_benito.aspx

SAM BERMAN

born 1906

American caricaturist and commercial artist began his artistic career while in high school, working for the Hartford Courant. He later received formal training at the Pratt Institute in Brooklyn, New York, and then went to work for the Newark Star Eagle. During this time he became proficient in the airbrush technique, using it to produce caricatures. His work for the Newark Star Eagle attracted considerable attention and commissions for theater magazines, Broadway reviews, film posters, and theater curtains soon followed. He originated the medium of clay caricatures photographically reproduced for Life magazine, and used the same technique to design "Esky," the mustachioed dandy who for years served as trademark and cover boy for Esquire magazine. His work also appeared in such other major periodicals as Today, Redbook, Liberty, and Fortune.

As a commercial artist, Berman created a notable series of advertisements for Ballantine Ale. During the late 1930s and 1940s he continued working as a caricaturist, including those he drew for King Features Syndicate between 1935 and 1940. He also contributed political cartoons in watercolor and a series of caricatures featuring Nazi leaders entitled "The Guilty," to Collier's magazine.

During World War II Berman served for three years as an artist in the Graphics Unit of the OSS in India and Burma. After his discharge, Collier's hired him to produce another series of caricatures, this time of radio celebrities. Berman also created caricatures for such periodicals as Lithopinion and Atlantic, before retiring and moving to Spain in 1971.

Bibl.: Feaver, Masters of Caricature; "Sam Berman & Selections from a Recent Sketchbook," Cartoonist Profiles, December, 1981.

ANTONIO ARIAS BERNAL 1914-1960

Mexican political cartoonist, from Aguas Calientes, learned to draw from his mother and began publishing cartoons at the age of fifteen. During the early 1930s Bernal studied at the Academy of San Carlos in Mexico City and in 1935 his work was featured in Mexico al Dia. Following this initial success, Bernal went on to publish cartoons in many other Mexican periodicals including Hoy, Manana, Todo, Siempre, Excelsior, and El Universal.

Bernal's creative energy, however, was not limited to cartoons. He co-founded a number of satirical publications, including Vea, Presente, Don Ferruco, El Serrotes, and El Fufurufu. Bernal's reputation and success spread throughout Latin America, and internationally with the wide distribution of his work by the United States Office of the Coordinator of Inter-American Affairs.

Bibl.: Horn, World Encyclopedia of Cartoons; Amon Carter, Image of America in Caricature & Cartoon.

WALTER BERNDT **1899-1979**

American cartoonist born in Brooklyn, New York. Having completed only six months of high school, Berndt began his career as a cartoonist in 1916 working as an office boy at the New York Journal. Having sufficiently learned from Tad Dorgan, in 1917 he replaced Milt Gross as the principle artist for the panel *Then the Fun Began*, which ran six days a week. He also drew the Monday sports cartoon. After five years at the Journal, he developed his own comic strip entitled *That's Different* for the Bell Syndicate. Unable to sell the strip, his contract ended after one year. In 1922 he joined the New York World where he created *Bill the Office Boy*. With his dismissal from the World for insubordination two weeks later, Berndt submitted *Bill the Office Boy* to J.M. Patterson of the New York Daily News. The publisher accepted it and changed the name to *Smitty*. The strip was accepted for syndication, by the Chicago Tribune-New York News Syndicate in 1922. By 1930 it was accompanied on Sundays by Berndt's spin-off strip *Herby*. Berndt continued to produce both comic strips up until his retirement in 1973.

Bibl.: Horn, World Encyclopedia of Comics; Sheridan, Classic Comics & their Creators; O'Sullivan, The Art of the Comic Strip; Green and Walker, The National Cartoonists Society Album, 1980; Editor & Publisher, Mar. 18, 1939, p. 37; Goulart, The Encyclopedia of American Comics.

REGINALD BATHURST BIRCH **1856-1943**

American illustrator born in London, England, Birch came with his family to the United States in 1870, residing in San Francisco where he produced theater posters with his father. At the age of seventeen he traveled to Munich to study art at the Royal Academy. Around eight years later he returned to the United States, where he settled permanently, and began submitting illustrations to popular magazines. His primary publisher, the children's periodical St. Nicholas, led to the appearance of his illustrations in many more to magazines including Century, Life, Harper's, Collier's, Scribner's, and Youth's Companion, but he remained known as "the children's Gibson." As a book illustrator he was greatly in demand, contributing his talents to nearly two hundred books, most notably Little Lord Fauntleroy by Frances Hodgson Burnett (1886). Birch's writings and illustrations are collected in Reginald Birch--His Book, issued in 1939. Bibl.: Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 2; Obit., New York Times, June 18, 1943, p. 21; Reed, The Illustrator in America, 1880-1980.

WALLACE B. BISHOP ("Wally") **1905-1982**

American cartoonist, born in Normal, Illinois, Bishop served as a copy boy on a Bloomington Illinois paper before enrolling in the American Academy of Art in Chicago. He quit after one month and attended a cartoon and advertising school run by Dom Lavin. Bishop began his comic strip career working for the Central Press Association in 1927. In 1928, he penned *Dick and His Dad* and *The Golf Bug*. He was best known for his long-running comic strip, *Muggs and Skeeter*, which he created for King Features Syndicate in the 1930s. During World War II he served as a lieutenant commander in the Coast Guard for nearly four years, during which he suspended his comic strip. He returned to *Muggs and Skeeter* after the war and it continued publish until 1974. In addition to cartooning, Bishop painted as a hobby. He also founded the St. Petersburg Museum of Fine Arts in Florida.

Bibl.: Robinson, Comics: An Illustrated History of Comic Strip Art; Green and Walker, The National Cartoonists Society Album, 1980; Heimer, Famous Artists and Writers of King Features Syndicate; "Editor & Publisher Sixteenth Annual Directory of Features," Editor & Publisher, Sept. 30, 1939, p. XVII; "Syndicated Features Listed by Authors," Editor & Publisher, July 29, 1972, p. 47-A; Obit., New York Times, Jan. 18, 1982, p. D10.

QUENTIN BLAKE
born 1932

British illustrator, cartoonist and writer, born in Sidcup, Kent, England, studied at Cambridge University, the University of London and the Chelsea College of Art. He began working as a freelance illustrator in 1957. In addition to creating award-winning illustrations for children's books, Blake has created cartoons directed towards adult audiences, many of which have been published in such periodicals as Punch and the American Town and County. His work has also been featured extensively on the BBC television program *Jackanory*. Blake has held two posts at the Royal College of Art: instructor of illustration (1965-1978) and Head of the Illustration Department (1978-1986). In 1999, he was appointed the first Children's Laureate to promote children's literature in the United Kingdom. He won the 2002 Hans Christian Andersen Award for Illustration. In 2004 Quentin Blake was awarded the 'Chevalier des Arts et des Lettres' by the French Government.

He has illustrated several books, including Roald Dahl's The Witches (1983), John Yeoman's Old Mother Hubbard's dog needs a doctor (1989) and Roald Dahl's Esio Trot (1989). He has also written and illustrated such books as The Story of the Dancing Frog (1984) and All Join In (1990).

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Ward & Marquardt, Illustrators of Books for Young People; Kingman, Hogarth and Quimby; Illustrators of Children's Books: 1967-1976; Copyright Monograph File, Library of Congress; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 23-24, Quentin Blake Web site:
<http://www.quentinblake.com/>

EDMUND BLAMPIED
1886-1966

British painter and printmaker born on the island of Jersey off the coast of England. He began drawing at an early age, and at the age of fifteen began studying art at a school in St. Helier. In 1903 he went to London to continue his training at the Lambeth School of Art under Philip Connard and J. McKeggie. Two years later, he enrolled in the

London County Council School where he studied etching under the tutelage of Walter Seymour. During his school years he also worked professionally, drawing topical events for the Daily Chronicle.

After completing his formal education he returned to Jersey for a time and then served in World War I. In 1919 moved back to London and actively resumed his artistic career. His professional pursuits included not only book illustrations for such authors as J.M. Barrie, Anna Sewell, and Robert Louis Stevenson, but also contributions to the British periodicals: The Apple, The Bystander, The Graphic, Nash's Magazine, The Royal Magazine, The Sketch, The Strand, Sunday at Home, and The Tatler. However, he is most famous for his work as an etcher and lithographer. In 1921, Blampied was elected to the Royal Society of Painter-Etchers and Engravers (1921) and became a member of the Royal Society of British Artists in 1938. He is particularly distinguished by his drypoints of farming and rural subjects inspired by his native land of Jersey, where he returned during World War II. He designed the Channel Islands' Liberation stamps in 1945.

Bibl.: Peppin & Mickelthwait, Book Illustrators of the Twentieth Century; Waters, Dictionary of British Artists Working 1900-1950; Modern Masters of Etching: Edmund Blampied, 1926 (intro. by Malcolm C. Salaman); Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 24.

R. O. BLECHMAN (Robert Oscar)
born 1930

American cartoonist, illustrator, designer, and animator born in Brooklyn, New York as Oscar Robert Blechman. He attended the High School for Music and Art and Oberlin College, from which he graduated in 1952. While attending college he served as political cartoonist for the Oberlin Review. As the Korean War intensified, he entered the Army, serving in Asbury Park, New Jersey.

Blechman had already begun his career as a free-lance artist, selling his first illustration to Park East magazine in 1952. Since then, he has produced drawings for The New York Times, Graphis, Look, Holiday, Esquire, Time, McCall's, Newsweek, and other nationally distributed magazines. He started working in animation in 1954 at Storyboard, Inc., where he remained for a year. His animated films and advertising work brought him wide recognition.

In the 1960s he established the design firm of Blechman & Palladino, which lasted a year. On his own he continued his career as a free-lance illustrator and designer. Blechman, a recipient of the Clío award for his commercials on behalf of Alka-Seltzer and Volvo, has also represented such major corporations as IBM, Xerox, Olivetti, Alcoa, and Twentieth Century Fox. His animated films include *The Juggler of Our Lady* and *No Room at the Inn*, based on his first and fourth books respectively. His activity also extends to the designing of posters, gift wrap, covers, book jackets and illustrations. He has executed murals for the U.S. Pavilion at Expo 67 in Montreal and the Hall of Man in the American Museum of Natural History in New York in 1977. He closed his animation studio in 2004, having won Emmys and been inducted into the Directors' Hall of Fame (1999). The Museum of Modern Art held a retrospective of his animated work in 2003.

In the 1970s Blechman increasingly concentrated on commercial artwork, although he continued to produce animated films. He also began illustrating covers for The New Yorker. In 1979 he formed a company, The Ink Tank. His books and films include: The Juggler of Our Lady (1952), Onion Soup (1963), and No Room at the Inn (1970) and the PBS animated Christmas special, Simple Gifts (1976). He continues to provide illustrations for the online Huffington Post and writes and illustrates children's books, including Franklin the Fly (2007).

Bibl.: Who's Who in Graphic Art; Horn, World Encyclopedia of Cartoons; Graphic Designers in the U.S.A., 2; Who's Who in American Art, 1993-94; Who's Who in America, 1992-1993; Blechman, Behind the Lines (1980), R. O. Blechman's Web site: <http://www.robblechman.com/>

HERBERT LAWRENCE BLOCK ("HERBLOCK") 1909-2001

American editorial cartoonist and three-time Pulitzer Prize winner (1942, 1954, and 1979), Block was born in Chicago, Illinois. At the age of twelve he was awarded a scholarship to study at Art Institute of Chicago, which he attended part-time, and in 1927 began a two-year course at the Lake Forest College. He began his career as an editorial cartoonist in 1929 working for the Chicago Daily News. Then, around 1933 Block moved to Cleveland, Ohio where he established himself as a cartoonist for the Newspaper Enterprise

Association. With the outbreak of World War II, Block entered the military in 1943, serving in the information and education division. In 1946 he resumed his career as an editorial cartoonist with a position at The Washington Post, for which he has been the recipient of many awards. He continued to work at the Post until his death in 2001.

His work has not been solely related to political cartooning, for in 1966 he designed a stamp commemorating the 175th anniversary of the Bill of Rights.

Published collections of his work include The Herbert Block Book (1952), Herblock's Here and Now (1955), Herblock's Special for Today (1958), Straight Herblock (1964), The Herblock Gallery (1968), Herblock's State of the Union (1972) and Herblock: a cartoonist's life, his autobiography (1993).

The Library of Congress exhibited over 100 original cartoons in 2000. Herblock's History was a retrospective of Block's career. In 2002 Block's archive went to the Library of Congress, which does tri-annual exhibitions of the artist's work.

Bibl.: Who's Who in American Art, 1982; Horn, World Encyclopedia of Cartoons; Webster's American Biographies; Who's Who in America, 1992-1993, Library of Congress Web site, "Herblock's History": <http://www.loc.gov/r/print/swann/herblock/>, Washington Post Web site "Five Decades of Herblock": <http://www.washingtonpost.com/wp-srv/politics/herblock/5decades.htm>

VLADIMIR V. BOBRITSKY ("BOBRI") **1898-1986**

Ukrainian commercial artist, muralist, illustrator, theatrical set designer, and musician, born in Kharkov. He attended the Imperial Art School and designed scenery for the Great Dramatic Theater of Kharkov. Caught in the civil war which engulfed the former Soviet Union, he fled to Constantinople with a passport he forged himself. He immigrated to the United States in 1921 where he operated a textile firm, painted murals, produced advertising, executed illustrations for books and magazines, directed radio programs and gave art direction to Saks Fifth Avenue. Having acquired several clients, Bobritsky embarked on a career as a free-lance artist providing advertising illustration. A student of classical guitar as a performer and composer, he held the position of president of the Society of Classical Guitar in New York. He has also served as editor of Guitar Review. He has

illustrated such books as Franklyn Branley's What the Moon Is Like (1962).

Bibl.: Reed, The Illustrator in America 1900-1960's; Reed, The Illustrator in America, 1880-1980; Contemporary Authors, vol. 105; Ward and Marquardt, Illustrators of Books for Young People; Kery, Great Magazine Covers of the World; Copyright Monograph File, Library of Congress; U.S. Social Security Death Index 1.13.

JACK BOGLE **active 1920s and 1930s**

American cartoonist and animator worked for Pat Sullivan in his animation studio in 1926. In 1927, King Features hired him to draw the daily *Felix* strip, while Otto Messmer drew the Sunday one and wrote the storyline for the daily. During the Depression he worked at the Van Beuren Studio, animating cartoons, working with Joseph Barbera. He drew the comic strip *Barnyard Folks* for King Features Syndicate in 1937. It did not run for long, as it was not listed among syndicated comic strips in 1939.

Bibl.: Canemaker, Felix, p. 92-93, 111; Barbera, My life in 'toons, p.43; Editor & Publisher, Sept. 30, 1939; conversation with Mark Johnson, Archivist at King Features Syndicate.

GEORGE BOOTH **born 1926**

American cartoonist, raised in Fairfax, Missouri, Booth studied at the Chicago Academy of Art with Martin Garrity (1948-49), the Corcoran School of Art in Washington, D.C., Adelphi University, and the School of Visual Arts in New York. He was introduced to cartooning as a young boy by his artist-mother with whom he did "chalk talks" for local church and school groups.

He served in the Marine Corps, 1944-48, and again during the Korean War, drawing cartoons and illustrations. Beginning in 1946 he headed the art department of the official Marine Corps publication, The Leatherneck. During this time he also submitted drawings to The Saturday Evening Post and Collier's. Booth ended his association with The Leatherneck in 1952, and moved to New York City. A contributor of cartoons to Tide magazine, he became its art director in 1958. When

the magazine was sold, Booth stayed on with the mother company, Bill Communications, as corporate art director. In 1964 he left the company to free-lance. He sold cartoons to The New Yorker beginning in 1969, and the magazine later offered him a contract. Gaining fame as a cartoonist for that periodical, Booth extended his publications in the mid-1980s, starting the comic strip *Local Item*, which Universal Press Syndicate distributed. He based the strip on his experience as a linotype setter for a small town newspaper as a young man in Missouri. He also drew for other leading publications, and wrote several books including Think Good Thoughts About a Pussycat (1975), Rehearsal's Off! (1976), Pussycats Need Love, Too (1980), Booth Again! (1989) and Possum Come a Knockin' (1990), and About Dogs (2009). The Essential George Booth appeared in 1998.

Bibl.: "Booth," Cartoonist Profiles, December, 1982; Horn, World Encyclopedia of Cartoons; William Mathewson, "Drawn to Delight: The Bad Dogs & Good Lines of George Booth," The Washington Post, April 12, 1980; Who's Who in America, 1992-1993; Hurd, "George Booth," Cartoonist Profiles, (Dec. 1986), pp. 14-19 Lee Lorenz, ed., The Essential George Booth.

WAYNE BORING **1916-1986**

American comic book and comic strip artist, Boring trained at the Chicago Art Institute and the Minnesota School of Art. He enjoyed a thirty year affiliation with National Periodical Publications beginning in 1937, working on the detective strips Slam Bradley and Spy, and the classic adventure, Superman. It was, in fact, Boring who further developed and refined Shuster's original version of the "Man of Steel" into the powerful, muscular figure by which he is generally identified. He was one of the first to collaborate on the comic strip, *Superman*, having been associated with Superman's creators Jerry Siegel and Joe Shuster when they opened their first studio in 1938 and by 1940 started doing most of the daily strip work. He also worked for Novelty Press, drawing the title character in Blue Bolt and a female character in Young King Cole. When DC Comics retired Siegel and Shuster in the 1940s, Boring stayed on as chief artist on *Superman*, receiving credit for his work beginning in the early 1950s and defining the character. DC editor Mort Weisinger fired Boring in the late 1960's. For four years Boring served as an assistant on Hal Foster's *Prince Valiant* and

Sam Leff's *Davy Jones*. In 1972 he resumed work as a comic book artist drafting Captain Marvel and Gulliver of Mars. During the 1980s Boring did a few Superman jobs, but had, for the most part, retired.

Bibl.: Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics; Malloy, Comic Book Artists.

LUTHER DANIELS BRADLEY **1853-1917**

American political cartoonist born in New Haven, Connecticut. Bradley grew up in Chicago and attended Yale University for two years before dropping out in 1875 to join his father's real estate business. In 1882, suffering from ill health, he left the business and sailed to London from Nova Scotia, eventually making his way to Australia where he remained for the next eleven years. There, despite his lack of training as an artist, he earned his livelihood as a cartoonist for the Australian periodicals Tidbits, later titled Life, and the Melbourne Punch. He also wrote drama reviews for the latter and served as its editorial cartoonist for one year.

Bradley left Australia for the United States in 1892 and went to Chicago, cartooning for various newspapers including the Chicago Journal and the Inter-Ocean. He also wrote and illustrated the children's books Wonderful Willie: What He and Tommy Did to Spain (1899) and Our Indians: A Midnight Visit to the Great Somewhere-or-Other (1899). In 1899 he was hired as political cartoonist, then two years later, director of the art department, for the Chicago Daily News where he spent the remainder of his career.

Bibl.: Cartoons by Bradley; Horn, World Encyclopedia of Cartoons; Feaver, Masters of Caricature; Amon Carter, The Image of America in Caricature & Cartoon; Gordon Campbell, "Luther Bradley," Cartoonist Profiles (Sept. 1984), pp. 67-71.

ANNETTE BRADSHAW **active 1920s**

American cartoonist drew the humorous panels *Feminisms* and *Her Problems*, as well as providing fashion illustration for newspapers in the early 1920s. She also wrote and illustrated articles about clothing and fashion. She based her humor on conversations between women,

often young flappers. She drew them as a regularly published feature for the Hearst syndicates in 1920, 1921 and 1922, published in the Birmingham Age-Herald in 1921. Her work appeared in the Washington Post between 1920 and 1922.

Bibl.: Robbins and Yronwode, Women and the Comics, 1984; Washington Post, October 1920-March 1922; Wayside Tales and Cartoons Magazine, vol. 20 (Dec. 1921), p. 1002.

MARTIN MICHAEL BRANNER **1888-1970**

American comic artist and entertainer born in New York City. While an entertainer in vaudeville he drew advertisements, but did not actively pursue a career in cartooning until after he served in the military during World War I. He sold his first strip, *Louie the Lawyer*, to Bell Syndicate in 1919, and followed it with *Pete and Pinto* for the New York papers, the Sun and the Herald. He made so little money cartooning, that he continued his vaudeville career for several months at the same time. In 1919, Joseph Patterson hired him at the New York News, where he created his most successful comic strip *Winnie Winkle, the Breadwinner*. It was distributed by the Chicago Tribune-New York News Syndicate beginning in 1923. Branner juggled all three strips for a time, but finally focused on the latter. Branner contributed his talents to *Winnie Winkle* until his retirement in 1962.

Bibl.: Stephen J. Monchak, "Branner Enters 20th Year with 'Winnie'," Editor & Publisher, Aug. 5, 1939, p. 28; Who Was Who in America, vol. 5; Horn, World Encyclopedia of Cartoons; Sheridan, Classic Comics and their Creators; Goulart, The Encyclopedia of American Comics.

JOHN PAUL BRANSOM **1885-1979**

American cartoonist and illustrator, grew up in Washington, D.C. Known primarily for his depictions of animals and wildlife, Bransom taught himself to expertly render these subjects by sketching at zoos. He left school at the age of thirteen and until 1901, produced technical drawings for the Patent Office, then worked as a draughtsman for the Southern Railroad and later, General Electric. In 1902 he

became a staff member of the New York Evening Journal for which he drew the comic *The Latest News from Bugville*. He sketched animals from life at the Bronx Zoo, becoming so familiar to the staff that they gave him permission to set up a studio in the Lion House. He concentrated on drawing animals for most of his career. In addition to his newspaper work, he contributed illustrations to such periodicals as Success.

Throughout his ensuing career as a free-lance illustrator, he contributed to almost fifty books including Jack London's Call of the Wild (1912) and Rudyard Kipling's Just So Stories (1932), and contributed to many leading magazines including The Saturday Evening Post. An ardent outdoorsman, Bransom also taught summer classes at an art school in Jackson Hole, Wyoming.

Bibl.: Success, Jan. 1909; Who Was Who in America, vol. 7; Reed, The Illustrator in America, 1880-1980; Horn, World Encyclopedia of Cartoons.

DAVID BREGER **1908-1970**

American cartoonist born in Chicago and educated at the University of Illinois and Northwestern. Breger began his career in the 1930's with the sale of cartoons to such periodicals as Collier's, Liberty, The Saturday Evening Post, Life, and P.M.. In 1941 he joined the military, an experience that inspired the creation of his comics, *Private Breger* (1941) distributed by King Features Syndicate, and *G.I. Joe*, first published in a June, 1942 issue of Yank magazine. The latter ran until the end of the war in 1945, the year in which it also appeared in book form. After the artist's discharge from the army, *Private Breger* became *Mister Breger*, running under its new civilian status until the artist's death in 1970. In addition to several books based on his comic strips, Breger also wrote the 1966 publication, How To Draw and Sell Cartoons.

Bibl.: Horn, World Encyclopedia of Comics; Who's Who in American Art, 1970; Obit., New York Times, Jan. 17, 1970, p. 28.

AUSTIN EUGENE BRIGGS **1908-1973**

American cartoonist, illustrator, and designer, originally from Humboldt, Minnesota, Briggs trained at the Wicker Art School in Detroit (1924-26), and the Art Students League in New York City under George Bridgman and John Duncan (1927-28). From 1925-27 he drew illustrations for Henry Ford's Dearborn Independent, and while in New York earned his livelihood in advertising while submitting illustrations to national magazines. McClure's and Collier's began publishing Briggs' illustrations when he was a teenager, but the young artist became expendable during the retrenchment of the Depression. He continued his career as an artist and illustrated many issues of Blue Book during the 1930s.

Briggs broke into the comic strip field in 1936 when he became Alex Raymond's assistant, eventually assuming responsibility for *Secret Agent X-9* (1938-40), and the *Flash Gordon* dailies (beginning in 1940). After Raymond's entrance into the military in 1944, Briggs took over the Sunday *Flash Gordon* page when it ceased to publish as a daily strip. He took on illustrating the *Jungle Jim* strip as well. He also made a brief contribution in 1941, to the Spy Smasher comics.

In 1948, Briggs gave up comics altogether to concentrate his efforts on magazine work. Redbook, Cosmopolitan, The Saturday Evening Post, McCall's, The Ladies Home Journal, and Reader's Digest are among the leading periodicals in which the artist's work appeared. A dominant force in illustration, he also made a contribution to the area of art education as co-founder of the Famous Artists School in Westport, Connecticut in 1950. Although he spent most of his life in Connecticut, he moved to Paris late in life, where he died.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Obit., New York Times, October 14, 1973, p. 69; Who Was Who in America, vol. 6; Goulart, The Encyclopedia of American Comics; Reed, The Illustrator in America, 1880-1980; Pitz, 200 years of American illustration, p. 414.

CLARE A. BRIGGS **1875-1930**

American cartoonist, born in Reedsburg, Wisconsin, attended the University of Nebraska from 1894-1896. He published cartoons in the Western Penman during that time, and in 1896 became a sketch artist for the St. Louis Globe-Democrat. Two years later he drew editorial cartoons on the Spanish-American War for the St. Louis Chronicle. His job terminated at the end of the war, so Briggs moved

to New York and worked unsuccessfully at painting signs and show cards and illustrating catalogs. He moved back to Lincoln, Nebraska in 1900 and was hired by Hearst as a sketch artist for the Chicago American, where he drew the first continuity strip, which was published briefly in 1904 as *A Piker Clerk*. Later he joined the Chicago Examiner.

In 1907 he joined The Chicago Tribune receiving national recognition for his panel drawings, then in 1914, returned to New York working for the local Tribune (later the Herald Tribune) creating such classic cartoons as *When a Feller Needs a Friend*, *The Days of Real Sport*, *Someone's Always Taking the Joy Out of Life*, *There's At Least One in Every Office*, *Ain't It a Grand and Glorious Feelin'?* and *Real Folks at Home*. He produced the comic strip *Mr. and Mrs.* for the Herald-Tribune Syndicate and wrote the book How To Draw Cartoons (1926). He remained at the Herald-Tribune until his death on January 3, 1930.

Bibl.: Horn, World Encyclopedia of Comics; Society of Illustrators Artist Files; Sheridan, Classic Comics & their Creators; Goulart, The Encyclopedia of American Comics.

ROBERT MOORE BRINKERHOFF **1880-1958**

American cartoonist, illustrator, writer, and painter, born in Toledo, Ohio, son of R.A. Brinkerhoff, a co-founder of the Toledo Post. After finishing high school he worked for the Toledo News-Bee, with which the Post had merged, then left for New York where he attended the Art Students League (1900-01). In 1905 he studied in Paris at the Academie de la Grand Chaumiere, then returned to Ohio where he drew political cartoons for the Toledo Blade. Three years later he joined the Cleveland Leader, then the Cincinnati Post. In 1913 he returned to New York where he drew political cartoons for the Evening Mail for three years, leaving as a result of the paper's pro-German attitude during the United States entry into World War I. His comic strip, *Little Mary Mixup*, created in 1917 for the New York World, was distributed to newspapers served by the United Features Syndicate the World became a Scripps-Howard paper in 1931. He also drew *All in the Family* for the Sunday papers. He wrote columns on how to draw comics for Tip Top, and also wrote and illustrated books and stories for magazines.

Bibl.: Sheridan, Classic Comics and their Creators; Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 3; Obit., New York Times, February 18, 1958, p. 28; Goulart, The Encyclopedia of American Comics; Perry, "Continuity strips test artists' skill," Editor & Publisher, July 25, 1931, p. 7.

PIERRE BRISSAUD
1885-1964

French illustrator, painter, and engraver, born at Paris, created numerous illustrations and cover designs for such publications as Les Feuilles d'Art, Vanity Fair, and Vogue. He spent some time at the Ecole de Beaux-Arts under the guidance of Fernand Cormon in 1905. He shared a model with Georges Lepape, another Swann Collection artist, in his studio in the Rue Bonaparte. He had his debut with the Independents and at the Salon d'Automne in 1907. He also illustrated books by Balzac, Flaubert, Fromentin, and other renowned authors. His 1911 album, Vieilles chansons pour les cœurs sensibles was popular. In his 1912 watercolors for La Gazette du bon ton, Brissaud presented interior views of the day. A personal friend of the editor, Lucien Vogel, Brissaud remained a major contributor to the magazine, continuing illustrating after the magazine returned from its wartime hiatus in 1920. Conde Nast, impressed with his work, hired him to produce illustrations for the British edition of Vogue when the Gazette suspended publication during World War I. He continued to produce illustrations into the 1930s.

Bibl. Benezit; Dictionnaire Biographique des Artistes Contemporains 1910-30; Battersby, The Decorative Twenties; G. Schurr, 1820-1920, Les petits maîtres de la peinture, p. 104; Lepape, From the ballets Russes to Vogue, pp. 28-31, 67, 72, 108; Packer, Fashion drawing in Vogue, AskArt Web site:
http://www.askart.com/askart/b/pierre_brissaud/pierre_brissaud.aspx

ARTHUR WILLIAM BROWN
1881-1966

American illustrator was a native of Hamilton, Ontario, Canada. While still in his early teens the Hamilton Spectator hired him, where he spent four years before moving to New York City. Once in New York, he studied under Walter Appleton Clark at the Art

Students League (1901-03). He then set out on a free-lance career contributing illustrations to such magazines as The Saturday Evening Post, with which he was associated for over forty years, as well as Success, Redbook, The Ladies' Home Journal, American Magazine, The Metropolitan, and College Humor. Among the many distinguished authors for which he drew illustrations are O. Henry, F. Scott Fitzgerald, Booth Tarkington, Irvin Cobb, Edna Ferber, and Sinclair Lewis. Brown, active in the Society of Illustrators, served as its president from 1945 to 1947.

Bibl. Obit., New York Times, October 25, 1966, p. 45; Who Was Who in America, vol.4; Reed, The Illustrator in America 1900-1960's; Larson, American Illustration, 1890-1925, p. 126.

ROBERT FRANKLIN BROWN ("BO") 1906-1996

American cartoonist and illustrator, born in Philadelphia, and graduated from the University of Pennsylvania in 1928. Trained as a lawyer, his first sale to The Saturday Evening Post marked the beginning of a successful career as a free-lance cartoonist and book illustrator. He also published his work in Esquire, Collier's, Life, and American Legion Magazine, continuing to publish until weeks before his death, producing over 30,000 published cartoons.

Bibl.: Who's Who in American Art, 1938-39, 1982; Horn, World Encyclopedia of Cartoons; Who Was Who in American Art (1985), p. 83; Correspondence, Lucy Caswell, Cartoon, Graphic, and Photographic Arts Research Library, Ohio State University, AskArt Web site:
http://www.askart.com/askart/b/bo_robert_franklin_brown_brown/bo_robert_franklin_brown_brown.aspx

HABLOT KNIGHT BROWNE ("PHIZ") 1815-1882

British illustrator and watercolorist born in Kennington, Surrey, England. First apprenticed to the engraver William Finden around 1830, he later attended the St. Martin's School of Art. In 1834 he established an etching and engraving business with Robert Young and in that same year received his first commission as a book

illustrator. Two years later he illustrated Charles Dickens' The Posthumous Papers of the Pickwick Club which marked the beginning of a productive association with the author which endured for 28 years. The two traveled together between 1837 and 1839 and Browne went on to illustrate many first editions of Dickens' works. Browne also became known for his illustrations of first edition novels by Charles Lever and William H. Ainsworth. He contributed to such contemporary periodicals as Union Magazine, New Sporting Magazine, Punch, The Illustrated London News, and Sporting Times, and became resident artist for Ainsworth's Magazine in 1844. In 1860, Phiz's popularity declined when wood engraving increased in use over his forte, steel. Although left partially paralyzed by polio in 1867, the artist, whose output was prodigious, continued to work until his death, although most of his work consisted of cartoons rather than illustrations. He also received an annuity from the Royal Academy, which kept him from poverty.

Bibl.: Something About the Author, vol. 21; Buchanan-Brown, Phiz! The Book Illustrations of Hablot Knight Browne; Mallalieu, Dictionary of British Watercolor Artists up to 1920; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 35-36.

JOHAN BULL **1893-1945**

Norwegian illustrator, cartoonist, painter, and etcher born in Oslo. Although he never received any formal training in the arts, he worked as the leading illustrator for the Oslo Aftenposten, Norway's largest paper, between 1918 and 1925. He then immigrated to the United States where he became a contributor to The New Yorker, drafting illustrations, and caricatures for the magazine's "Profiles" column. He also produced commercial art and published prodigiously in such major periodicals as Collier's Weekly, Judge, Women's Home Companion, The New York Times, The New York Herald Tribune, and Independent Magazine. From 1941-45 he was associated with the Norwegian Government Information Bureau in London, writing and illustrating for Norsk Tidende, the government's official newspaper.

Bibl.: Obit., New York Times, September 14, 1945; Who's Who in American Art, 1940-41.

GILBERT BUNDY

1911-1955

American cartoonist and illustrator, originally from Centralia, Illinois, spent his youth in Oklahoma and Kansas. Upon graduating from high school, he worked for a Kansas City engraving company. After attending art school in Chicago, he moved to New York City in 1929 where he published his first humorous drawings in Judge and Life. In the early 1930s he began illustrating the newly established Esquire, gaining a reputation that earned him other magazine and advertising work. His clients included Munsingwear, Cluett Peabody, and Sanka coffee. American Magazine, The Saturday Evening Post, Cosmopolitan, and Good Housekeeping were among the many periodicals which published his work. During World War II he served as a combat artist for King Features Syndicate, continuing his career as an illustrator once he returned to civilian life. Unable to adjust after his traumatic wartime experiences, Gilbert Bundy committed suicide in 1955.

Bibl.: Opitz, ed., Mantle Fielding's Dictionary; Reed, Illustrators in America; "Gilbert Bundy, at 28, Occupies Ace Spot in Illustrator's Field," The Midtownner, May 15, 1940.

SILVIO BUSCEMA (SAL)

born 1936

American comic book artist, born in Brooklyn, New York. Buscema attended the Hight School of Music and Art in New York City. He served at Fort Belvoir in Washington, D.C. during his Army service in 1956. Afterwards he joined Creative Arts Studio in Washington, D.C. An employee of Marvel Comics since his first work, *Gunhawk*, in 1968, Buscema has contributed extensively to such titles as, *Ghost Rider*, *Sub-Mariner*, *Captain America*, *Defenders*, *Conan the Barbarian*, *The Incredible Hulk*, and *New Mutants*. He served as the penciller for *Peter Parker: Spectacular Spider-Man*, completing over 80 issues in the series. In the early 1990s he has continued to work as a penciller on comic books for Marvel. He is one of the few comic book artists to ink over his own pencil layouts. While Buscema semi-retired in the 1990s, he continues to pencil the *Spider-Girl* series from time to time. Sal is the brother of comic artist, John Buscema.

Bibl. Who's Who of American Comic Books, vol.1; Copyright Monograph File, Library of Congress; Malloy, Comic Book Artists, Sebastian Roy, "Biography of Sal Buscema," on A Tribute to Spider-Man Web site:
<http://www.angelfire.com/ca/Entertaining/SalBuscema.html>

ERNIE BUSHMILLER
1905-1982

American comic strip artist, born in the Bronx, New York, Bushmiller worked as a copy boy for the New York World, while attending night classes at the National Academy of Design as a teenager. In 1921 he was promoted to cub artist in the comic department where in 1925 he began working on the comic strip, *Fritzi Ritz*, created in 1922 by Larry Whittington. In 1929 another of his creations, *Phil Fumble*, a half page feature about one of Fritzi's suitors, appeared on Sundays. It was replaced in 1940 by *Nancy*, a spin-off from *Fritzi Ritz* which had become popular with readers and is now the comic strip for which Bushmiller is best remembered.

In addition to his comic strip work, Bushmiller created gags for Harold Lloyd's film *Movie Crazy* while working briefly in Hollywood.

Bibl.: O'Sullivan, The Art of the Comic Strip; Horn, World Encyclopedia of Comics; Sheridan, Classic Comics & their Creators; Goulart, The Encyclopedia of American Comics; Thorndike, The Business of Cartooning, p. 10.

EUGENE BYRNES
1889-1974

American cartoonist born in New York City, Byrnes began his career as a shoemaker. He took a Landon correspondence course on cartooning and began drawing cartoons while recovering from a sports injury. His first cartoon series, *Things That Never Happen*, was initially published in a California newspaper in 1915. Later that same year, he met Winsor McCay who helped him obtain a job with the New York Telegram for which he drew sports cartoons and originated the syndicated comic, *It's a Great Life If You Don't Weaken*. In 1917 he created the panel *Reg'lar Fellers* as an adjunct to *It's a Great Life*. It became an instant success and soon appeared in the New York Herald,

later known as the Herald-Tribune. A radio show and a series of motion pictures based on the comic, further attested to its enormous popularity. In 1919 he contributed another strip to the Sunday page of the Herald, *Wide Awake Willie*.

Byrnes' writings include the books How to Draw Comics and Commercial Art (1939), A Complete Guide to Drawing, Illustration, Cartooning and Painting (1948), A Complete Guide to Professional Cartooning (1950), and Commercial Art (1952). He retired in the 1960s.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Sheridan, Classic Comics & their Creators; Goulart, The Encyclopedia of American Comics.

C

WALTER HARRISON CADY **1877-1970**

American illustrator and cartoonist born in Gardner, Massachusetts. Cady was self-taught in art, and moved to New York City around 1895 to establish his career. There he began selling drawings to magazines, becoming a regular contributor to Truth, Puck, Life, St. Nicholas, and others. In the first decade of the twentieth century he worked for the Brooklyn Eagle, and went on to devote a major segment of his career to the illustration of children's books. Thornton W. Burgess, Robert W. Chambers, and Frances Hodgson Burnett are a some of the authors with whom he collaborated.

Cady also produced comic strips, most notably *Peter Rabbit*, which ran for close to thirty years (beginning in 1920) in the New York Tribune and later in the Herald Tribune. Cady retired in 1948.

Bibl.: Horn, World Encyclopedia of Cartoons; Horn, World Encyclopedia of Comics; Something About the Author, vol. 19; Obit., New York Times, December 11, 1970; Goulart, The Encyclopedia of American Comics.

JACK CALLAHAN **1889-1954**

American cartoonist Jack Callahan began his career working for the New York World in 1913, illustrating crossword puzzles for its Sunday Fun magazine. In 1916 he began drawing the single-panel cartoon, variously titled *Big Moments in Little Lives* and *When You Were a Boy*. By 1918 Hearst's International News Service distributed *Over Here*, a single-panel cartoon which commented on fads. Callahan produced several strips for King Features during the 1920s, including *The Pfiffle Family* and *Freddie*. The latter feature became *Freddie the Sheik* in the mid-1920s, a Jazz Age comic strip. In the 1930s Callahan drew the Sunday page entitled, *Home Sweet Home*. His strips were published in the New York American until 1940. During the 1940s Callahan illustrated comic books in addition to his strip work. His other comic strips include *Hon and Dearie*, *Dizzy's Eating House*, and *Calamity Jane*.

Bibl.: O'Sullivan, The Art of the Comic Strip; Obit., New York Times, August 26, 1954, p. 27; Goulart, The Encyclopedia of American Comics.

ELMER SIMMS CAMPBELL
1906-1971

African-American cartoonist and illustrator, originally from St. Louis, Missouri. Campbell attended the University of Chicago, the Chicago Institute of Art, and the Art Students League in New York (1932-33). He created single panel cartoons about black life, but became more famous for his images of white chorus girls and gold diggers. As a result, most readers were unaware that he was African-American. While still in school he worked at night, drawing cartoons for the humor magazine College Comics. He was hired by Esquire magazine in 1933, on the recommendation of Russell Patterson, to be a contributor to the inaugural issue. From then until his death his cartoons, fashion drawings, covers and illustrations appeared in every issue of the magazine. He created the character Esqy, the mustachioed admirer of beautiful women who regularly appeared on the cover. He also drew the *Sultan and Harem* cartoons, later featured in Playboy. Campbell's work appeared in Life, Judge, Collier's, The Saturday Evening Post, The New Yorker, Cosmopolitan, and Redbook, as well. His gag panel *Cuties* was circulated by King Features Syndicate from 1943 until his death.

Bibl.: Contemporary Authors, vol. 93-96; Obit., New York Times, January 29, 1971; Horn, World Encyclopedia of Cartoons; Inge, "Introduction," Dark Laughter: The Satiric Art of Oliver W. Harrington; Douglas, The Smart Magazines, pp. 193-195.

WILLIAM NEWTON CANFIELD ("BIL")
born 1920

American cartoonist originally from, Orange, New Jersey, trained at the American School of Design in New York in 1940-41. After completing his studies, Canfield joined the New York Morning Telegraph and Racing Form where he was sports cartoonist until 1946. He then switched to New Jersey's Newark News, acting again as sports cartoonist from 1946 to 1960, then as editorial cartoonist from 1960 to

1972. When the News folded, he continued as an editorial cartoonist for the Newark Star-Ledger until he retired in 1995. He also drew for the Red Bank Register, signing his drawings for the latter with his wife's maiden name of Lev. After he retired from the Star-Ledger, Canfield drew daily editorial cartoons for the Ocean County's Observer in Tom's River, New Jersey, retiring in 1998. He moved to Arizona, cartooning for the weekly Sonoran News and submitting cartoons to the New Jersey publication NJBIZ. In addition to cartooning, he paints.

Bibl. Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1976; The Star-Ledger, Newark, New Jersey, 23 Nov. 1994, p. 18, Andy Newman, "Editorial Cartoonists Draw on the Headlines, Provoking Smiles, Thought and Outrage," New York Times, Aug. 31, 1997, Email communication Bil Canfield to Sara Willett Duke, Feb. 6, 2009.

MILTON ARTHUR CANIFF **1907-1988**

American cartoonist, writer, and founder of the National Cartoonists Society was born in Hillsboro, Ohio and graduated from the Ohio State University in 1930. At the age of 13, while still in school he served as a staff artist on the Dayton Journal-Herald (ca. 1921-25), the Miami Daily News (summer, 1925), and the Columbus Dispatch (1925-ca.1932). He then moved to New York where he joined the Associated Press Feature Service for two years, creating the comic strips *The Gay Thirties* and *Dickie Dare*. In 1934 Caniff began working for the Chicago Tribune-New York News Syndicate for which he originated and produced *Terry and the Pirates*. During World War II he also conceived and drew *Male Call*, a strip geared to the interests of the serviceman. In 1946 Caniff was hired by the Field Newspaper Syndicate which introduced his enduring creation *Steve Canyon* in January, 1947, a strip he continued to publish until his death. In addition to writing numerous articles, the artist has also lent his talents to the illustration of books and magazines.

Bibl.: Contemporary Authors, vol. 85; Horn, World Encyclopedia of Comics; Sheridan, Classic Comics and their Creators; "Milt Caniff given ovation with award," Editor & Publisher, January 1, 1972, p. 26; Goulart, The Encyclopedia of American Comics.

AL CAPP
1909-1979

American cartoonist, originally from New Haven, Connecticut, born Alfred Gerald Caplin. He attended a number of schools including the Pennsylvania Academy of Fine Arts, the Designer's Art School, the Boston Museum of Fine Arts, Boston University, and Harvard.

Capp began his professional career at the age of nineteen, working for the Associated Press on a comic strip called *Colonel Gilfeather*. The following year he did illustrations for the *Boston Post*, and served as ghost artist for several comic strips including *Joe Palooka* by Ham Fisher. In 1934 he conceived and developed his own comic strip, *L'il Abner*, syndicated by United Feature. Its immense popularity was evidenced by its adaptation to the movies and Broadway. Capp also created and scripted the successful *Abbie an' Slat's*, drawn by Raeburn van Buren, and the features *Washable Jones* (1935), *Private L'il Abner*, *Infantry* for the *Infantry Journal*, and *Small Change* for the U.S. Treasury Department during the Second World War.

The versatile and prolific Capp also wrote articles, books, and a column for the New York Daily News Syndicate (1960-72), and was a commentator for radio and television (1970-73).

Bibl.: Contemporary Authors, vol. 57; Horn, World Encyclopedia of Comics; Webster's American Biographies; Green and Walker, The National Cartoonists Society Album, 1980.

JEAN GEORGES LEON CARLU
1900-1997

French illustrator and graphic designer, born in Bonnières-sur-Seine. A student of architecture at the Ecole des Beaux-Arts in 1918, he redirected his interests toward the fields of graphic art and exhibition design after the amputation of his right arm. By 1931 he had achieved international recognition as an advertising illustrator. In 1937 he acted as chairman of the Graphic Publicity Section of the Paris International Exhibition, and three years later, was sent by the French government to the United States where he remained for the next thirteen years. In the States he was employed by the Office of War Information to design defense posters, and was connected with various groups of La France Libre. He also worked for a number of American firms, and designed

commercial and educational exhibitions for the United States, commissioned by the French government.

Carlu returned to his native country in 1953 where he designed posters and was a consulting art director for such companies as Air France, Larousse, and Firestone France. Although widely recognized for his contribution to the poster genre, his talents have also extended into the areas of book illustration and typographical design. He illustrated Le Bourgeois mal marie by C. Villiers. He was the International President of AGI from 1945 to 1956 and retired in 1974.

Carlu died in Nogent-sur-Marne, France in 1997.

Bibl.: Chevrel and Cornet, Grain de Beaute: un siecle de beaute par la publicite; Who's Who in Graphic Art; Brooklyn Museum, A Century of American Illustration; Benezit; Phillips, "Omitting details, says Jean Carlu, is secret of universal appeal," Editor & Publisher, Aug. 15, 1931, p. 30, Smithsonian American Art Museum Web site:
http://americanart.si.edu/search/artist_bio.cfm?ID=749

EUGENE CARR ("GENE")
1881-1959

American cartoonist and illustrator born in New York City, Carr never received formal training in the arts. He began working around the age of nine as an errand boy for the New York Recorder, and in his mid to late teens started working as a cartoonist. During the course of his career he was employed by New York's Herald, World, and Evening Journal, the Philadelphia Times, and the McClure and King Features syndicates. A free-lancer in the 1920s, his work was published in The Saturday Evening Post, Redbook, Collier's, Liberty, and other leading magazines. He created and drew many comic strips, including *Lady Bountiful*, *Metropolitan Movies*, *Reddy and Caruso*, *Flirting Flora*, *Willie Wise*, *Phyllis the Servant Girl*, and *All the Comforts of Home*.

Bibl.: Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 3; Obit., New York Times, December 10, 1959, p. 39.

AUGUSTUS DANIELS CARTER ("AD")
1895-1957

American comic artist born near Baltimore, Maryland, Carter began his career as a reporter for the Brooklyn Times and the Brooklyn Eagle while attending the Art Students League in New York City. Before 1922 he created a strip, *Our Friend Mush*, the title character of which carried over when, with the encouragement of cartoonist Clare Briggs, Carter sold his comic brainchild *Just Kids* featuring Mush Stebbins to King Features Syndicate. It first appeared as a daily strip in July, 1923 and the Sunday page, added about a month later, was eventually supplemented by Carter with another child strip, *Nicodemus O'Malley* in late 1920s. *Just Kids* continued until the artist's death in 1957.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, June 26, 1957, p. 31; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

ROBERT CARTER **1875-1918**

American cartoonist originally from Chicago, Illinois, began his newspaper career at the age of seventeen, when the art department of the Chicago Tribune hired him. He had no formal art training, and learned his skills on the job. He also worked for the Chicago Inter-Ocean. At the age of nineteen he moved to San Francisco, where he illustrated court scenes and news for the Chronicle. He moved east in 1897, joining the staff of the New York Herald, producing humorous drawings for the Sunday edition. William Randolph Hearst soon recruited him to work for the New York Journal within a few months of his arrival in New York. He handled news, cartoon work and sports caricatures before Arthur Brisbane put him to work on the half-page Sunday editorial illustration. He worked primarily for the Hearst papers during the next fifteen years, although he also produced illustrations for the New York Globe, World and Mail. He worked briefly at the Boston Journal, but returned to New York in 1916 to work on the staff of the Evening Sun. By 1917, he switched to the Philadelphia Press where he remained until his premature death. He completed his last political cartoon hours before his death.

Bibl.: Obit., New York Times, March 1, 1918, p. 11; Horn, World Encyclopedia of Cartoons; "Robert Carter, Cartoonist of 'Press,' is Dead, The Philadelphia Press, Mar. 1, 1918, p. 4.

JOHN HARMON CASSEL
1877-1960

American cartoonist and illustrator, born in Nebraska City, Nebraska, attended the Doane College in his home state (1892-94) and the Art Institute of Chicago. He began his career drawing cartoons for the religious publication, Ram's Horn. In the 1890s he became a contributor to the leading American humor magazines Life, Puck, and Judge, meanwhile illustrating books and other monthly publications. About 1913, Cassel joined the New York World as editorial cartoonist for the evening edition, later switching to the Brooklyn Daily Eagle where he served in the same capacity. Cassel's illustrations also appeared in Liberty, Good Housekeeping, American Legion Magazine and St. Nicholas. Active as an artist, Cassel participated in the Silvermine Artists' Guild in New Caanan, Connecticut.

Bibl.: Horn, World Encyclopedia of Cartoons; Art Annual, 1932; Who's Who in American Art, 1938-39; Who Was Who in America, vol. 5; Opitz, ed., Mantle Fielding's Dictionary; Larson, American Illustration, 1890-1925, p.126.

DICK CAVALLI
born 1923

American cartoonist born in New York City. After serving three years in the army, Cavalli attended New York's School of Industrial Arts and School of Visual Arts on the G.I. bill. In the late 1940's he began working as a free-lance artist for The Saturday Evening Post, Collier's, Look, This Week, True, and other magazines both in the United States and abroad. In 1955 or 1956 he created the comic strip *Morty Meekle*, distributed by the Newspaper Enterprise Association, which secured his status as a comic strip artist. In 1966 Cavalli converted it into a child strip *Winthrop*. Cavalli actively participated in the education and promotion of cartooning as a member of the founding faculty of the Famous Cartoonists Course in the Famous Artists Schools, and as a member of the National Cartoonists Society and Newspaper Comics Council. In the 1990s Cavalli has written gags for both *The Wizard of Id* and *B.C.*.

Bibl.: Who's Who in American Art, 1982, 1993-94; Horn, World Encyclopedia of Cartoon; Green and Walker, The National Cartoonists

Society Album; Goulart, The Encyclopedia of American Comics; Johnny Hart, "My Favorite Gags," Hogan's Alley, no. 1 (Fall 1994), p. 37.

JOHN CELARDO (JOHN C. LARDO)
born 1918

American cartoonist, writer, and editor, originally from Staten Island, New York, trained at the New York Art Students League and the New York School of Industrial Arts. Celardo began his career in 1937 as a sports cartoonist and spot illustrator for Street and Smith publications. Next he entered the comic book field as an employee of Will Eisner and Jerry Iger before joining Quality Comics. At Quality he contributed to Dollman, Wonder Boy, Uncle Sam, Paul Bunyan, Espionage, Hercules, Old Witch, and Zero, sometimes using the signature John C. Lardo.

In 1940 Celardo switched to Fiction House where he worked on the comics Hawk, Red Comet, Powerman, Captain West, and Kaanga until his entry into military service during World War II. In 1946 he returned to Fiction House for another three years, adding Tiger Man, Suicide Smith, and other comics to his list of credits. He then joined the Ziff-Davis magazine conglomerate for a brief period of time in 1950, and did some free-lance work before taking Bob Lubbers' place on the *Tarzan* comic strip at United Feature Syndicate around 1953. In 1967 Celardo left to work for the Chicago Tribune-New York News Syndicate, drawing *The Green Berets* until its termination in 1969. He then returned to United Feature where he worked on *Davy Jones*. In the meantime, he produced comic books for the Western and National firms, and in 1973 became comics editor at King Features. In the 1980s he returned to the drawing board, illustrating *Buz Sawyer*.

Bibl.: Horn, World Encyclopedia of Comics; Who's Who of American Comic Books, "John C. Lardo," Lambiek.net Web page:
http://lambiek.net/artists/c/celardo_john.htm

JEAN CHARLOT
1898-1979

French muralist, painter, printmaker, and sculptor was born in Paris. Charlot received his education and training in public and art schools, then traveled to Mexico in 1921 or 1922, where he executed

mural paintings for the Mexican government and worked with Alva de la Canal. From 1926-29 he studied archeology in the Yucatan through the Carnegie Institution of Washington. From then on, his professional activities were inexhaustible. In addition to completing numerous commissions for murals--over sixty in his lifetime--and sculptures, he contributed articles to magazines and periodicals in Mexico and the U.S., lectured and taught art, and wrote or illustrated over sixty-five books. His publications include: Mexican Mural Renaissance (1963), Jean Charlot: Posada's Dance of Death (1964), An Artist on Art (1972), and Cartoons Catholic from the Brush of Jean Charlot (1978). Charlot also aroused public interest in the works of Mexican printmaker, Jose Guadalupe Posada as a result of his writing.

Bibl.: Benezit; Who Was Who in America, vol. 7.

JOHN CHURCHILL CHASE 1905-1986

American editorial cartoonist and author born in New Orleans, Louisiana. He published his first cartoon in the New Orleans Item in 1921. Following high school, he trained as a cartoonist at the Chicago Academy of Fine Arts under Frank Willard, who introduced him to Frank King, creator of *Gasoline Alley*, for whom he assisted by lettering balloons and drawing backgrounds at the Chicago Tribune beginning in 1924. Chase returned to New Orleans in 1925 where he worked as a cartoonist for the Item and its morning paper, the Morning Tribune, where he remained until the paper faltered in 1947. He then joined the New Orleans States, which in 1958 became the States-Item. There he created his famous "Little Man," the character who represented the public with a ballot. In the 1930s his illustrations also appeared in Literary Digest, Review of Reviews and the Saturday Evening Post. In the 1940s Chase and W. Shepard Pleasants, Sr. created a comic strip series based on New Orleans history from 1842 to 1942. In 1952 he undertook another history-based comic strip series, the story of the Louisiana Purchase, which ran in newspapers in 1953 and 1954. In 1958 he created a cartoon mural for the New Orleans Public Library. Chase extended his career into the television media in 1964, when he became an editorial cartoonist for WDSU-TV. It brought the end to his newspaper cartooning. In 1965 his drawings began appearing in color on television. Like many other cartoonists, Chase also illustrated books. In 1931 he drew the end papers for Hermann Deutsch's The Incredible Yanqui and illustrated Favorite

Huey P. Long Stories, as well as Rachel Campbell's Why Babies?. He has published several compilations of cartoons and books about his home state, including Frenchman, Desire, Good Children, and other streets of New Orleans (1960) and The Louisiana Purchase: an American story (1960), a comic strip narrative originally published in several newspapers. At the time of his death, Chase appeared regularly on a television show about New Orleans history.

Bibl.: Chase, Today's Cartoons; Chase, Louisiana Purchase; Allen, Of Time and Chase; Copyright Monograph File; Emilie Griffin, "Chase," Cartoonist Profiles, (March 1987), pp.40-45.

LEO CHENEY **1878-1928**

British cartoonist and illustrator worked as a bank clerk in Accrington and selling cartoons to a local paper, when he enrolled in Percy Bradshaw's cartoon correspondence course. He sold cartoons to Boy's Own Paper and Bystander before becoming a staff cartoonist for a Manchester newspaper, and later the Passing Show in London. In the early 1920s he contributed humorous cartoons to The Mail, a London newspaper. He created the Johnnie Walker character for John Walker & Sons Whisky, for which he is best remembered. He also illustrated J. B. Nichols' The Valet as Historian (ca. 1934).

Bibl.: Waters, Dictionary of British Artists Working 1900-1950, vol. 2; Mallet's Index; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 44; Wayside Tales and Cartoons Magazine, vol. 20 (Oct. 1921), p. 655.

NGUYEN HAI CHI ("CHOE") **1944-2003**

Vietnamese caricaturist and cartoonist was born in the Mekong Delta in the town of An Giang. Choe developed an interest in drawing at an early age. He left formal schooling at the age of nine and at the age of 20 moved to Saigon. In 1969, despite his lack of advanced education or art instruction, he began publishing cartoons in a weekly Saigon newspaper. In the early 1970s he achieved recognition for his drawings in the Bao Den Daily and served a term in prison for his outspokenness. His work was reproduced internationally in such

newspapers as the New York Times, Asahi Shinbun, and on the BBC. In 1976, the new Vietnamese government labeled him subversive, and sent him to a re-education camp, where he remained until 1987. He died in a Virginia hospital in 2003.

Bibl.: Feaver, Masters of Caricature; Amon Carter, The Image of America in Caricature & Cartoon, Huw Watkin, "Cartoonist draws on bitter experience to keep smiling," South Morning China Post, Nov. 21, 1999, p. 6, Viet Hand Art Web site
<http://www.viethandart.net/Htmls/choe.htm>, Tu Do Art Gallery Web site: <http://www.tudogallery.com/artists/pic.php?id=928>

SEYMOUR CHWAST
born 1931

American illustrator and designer, born in New York City, trained at the Cooper Union School. His illustrations first appeared in Seventeen, which encouraged young illustrators. In 1953 or 1954 he founded Push Pin Studios along with Milton Glaser and Edward Sorel, for which he served as director from 1975 to 1982. In 1985, he became the director of The PushPin Group. He also edited, published, and served as art director of the Push Pin Graphic, a bimonthly periodical published from 1958 to 1980. From 1982 to 1986 he served as a partner in Pushpin Lubalin Peckolick, Inc. He taught design and illustration at Cooper Union from 1975 to 1981. Chwast's design and illustration work has appeared in television commercials, posters, packaging, record covers, books, and magazines. He has created three fonts, including Chast Buffalo. The periodicals in which his work appears include Time, Newsweek, New York Magazine, Esquire and Psychology Today. The books he has designed and illustrated include: Pancake King (1970), Tall City, Wide Country (1983), and he has co-edited: Art of New York (1983), Left Handed Designer (1985), Graphic Style (1988), Happy Birthday, Bach (1885), and written: Harry's Bath (1989). He co-authored Graphic style: from Victorian to digital with Steven Heller (2000).

Bibl.: Who's Who in American Art, 1982; Illustrators of Children's Books; Brooklyn Museum, A Century of American Illustration; Who's Who in American Art, 1993-1994; Reed, The Illustrator in America, 1880-1980, p. 315, The Pushpin Group web site:
<http://www.pushpininc.com/>, Herman Agency web site:
http://www.hermanagencyinc.com/seymour_chwast.htm

GEORGE R. CLARK
born ca. 1904

American cartoonist, raised in Bentonville, Arkansas and later in Oklahoma City, where as a teenager he sold cartoons to the Oklahoman and the Oklahoma Times. At the age of twenty-one, he headed the art department at the Cleveland Press, then moved to New York City three years later, to work as a free-lance artist.

Clark became affiliated with the Newspaper Enterprise Association Service in 1928, for which he drew the panel *Side Glances*. In 1939 he was hired by the Chicago Tribune-New York Daily News Syndicate to pen another panel entitled *The Neighbors*, as well as a family comic strip called *The Ripples*. Neighbors continued to run through the early 1970s, which Clark drew in his Manhattan apartment.

He produced a slim volume, George Clark's Cartoons on Better Buymanship, in 1942 for the Household Finance Corporation, which reproduced his NEA and News Syndicate single panel cartoons. Bibl.: Brooklyn Museum, A Century of American Illustration; Robinson, The Comics; An Illustrated History of Comic Strip Art; Editor & Publisher, Jan. 28, 1939, p. 27; "The Neighbors' Neighbor," Time, Mar. 21, 1955, p. 60; "Syndicated Features Listed by Authors," Editor & Publisher, July 29, 1972, p. 48-A.

GEORGE H. CLISBEE ("KLIZBEE" OR "KLIZ")
1895-1936

American illustrator, born in Chicago, Clisbee studied art at the Julian Academy in Paris. His cover designs and advertisements appeared in Vanity Fair, Photoplay, The New Yorker, and other popular journals. The Cleveland Daily News hired him as art editor in 1919 and he remained there until 1926. He also wrote short stories. At the time of his death he lived in Westport, Connecticut.

Bibl.: Brooklyn Museum, A Century of American Illustration; Mallet's Index; Who's Who in American Art, 1938-39, p. 594.

JOHN SCOTT CLUBB
1875-1934

American cartoonist born in Hall's Corners, New York, Clubb manifested an early interest in caricature, and when he was nineteen, attended the Art Students League in Buffalo. He went on to study for several years at the Cincinnati Art Academy in Ohio and at the Art Students League in New York City. In 1900 he joined the staff of The Rochester Herald where he drew cartoons for the newspaper until its demise in 1926. In that year he went to work for the Rochester Times-Union where he spent the remainder of his career. Clubb's cartoons were also published in several of the Gannett papers in New York, New Jersey, and Connecticut. He is known for his creation of the "cracker-barrel philosopher" Joel Baggs.

Bibl.: Amon Carter, The Image of America in Caricature & Cartoon; Who's Who in American Art, 1936-37; Obit., Rochester Democrat and Chronicle, January 29, 1934.

ROLAND COE **1906-1954**

American cartoonist, born in Havana, Illinois, frequently contributed to such leading magazines as Collier's, The Saturday Evening Post, American Magazine, This Week, and Esquire. From 1929-34 he worked for the advertising firm of Batten, Barton, Durstine, and Osborn, and then cartooned for the New York Post until 1942. After leaving the Post, he turned to free-lance work and signed on with the Bell Syndicate. Coe is best remembered for his cartoon creations *Crosstown* and *The Little Scouts*.

Bibl.: Who's Who in American Art, 1962; Obit., New York Times, February 22, 1954, p. 19.

NATE COLLIER **1883-1961**

American cartoonist born in Orangeville, Illinois, Collier studied with J.H. Smith, G.H. Lockwood, and trained in the Acme School of Drawings and the Lockwood Art School. He had been working for the Chicago Journal in 1918, when he went to work for the International Film Service. He retained his interest in print cartooning, widely published his cartoons in the leading magazines, including The Saturday Evening Post, Life, Judge, The Country Gentleman, The Ladies' Home Journal, The Bystander, Passing Show, London Opinion,

and London Humorist. In the late 1930s he drew the daily newspaper feature, Uncle Abner Says. In 1939, W. Worthington Wells syndicated The Professor. He drew for the McNaught Newspaper Syndicate of New York, and illustrated The Illiterate Digest by Will Rogers (1924).

Bibl.: Art Annual, 1927; Who's Who in American Art, 1938-39, 1959; "Editor & Publisher Sixteenth Annual Directory of Features," Editor & Publisher, Sept. 30, 1939, p. XVIII; Opitz, ed., Mantle Fielding's Dictionary, Cartoons Magazine, 13, 3 (March 1918), p. 429.

JOHN C. CONACHER
1876-1947

American cartoonist trained as a classical artist, but published comic drawings in Puck, Judge, Life, Liberty Magazine and Everybody's, in the early part of the twentieth century, living and working in New York City. He created advertisements for the Seaboard National Bank. By the 1930s he had retired from cartooning.

Bibl.: Horn, World Encyclopedia of Cartoons; Opitz, ed., Mantle Fielding's Dictionary; Who's Who in Art (1912), p. 50; Obit., New York Times, December 15, 1947, p. 25; Cracken, Cartoon Cavalcade, p. 56, 113; Pitz, 200 years of American illustration, p. 414.

PAUL FRANCIS CONRAD
born 1924

American editorial cartoonist and three-time Pulitzer Prize award-winner, from Cedar Rapids, Iowa, graduated from the University of Iowa, where he drew cartoons for the newspaper, with a degree in art in 1950. The Denver Post hired him that year as a political cartoonist. His work, first distributed by the Hall Syndicate, was later circulated by the Los Angeles Times Syndicate. In 1964 he became the editorial cartoonist for The Los Angeles Times, and for which he received the Pulitzer Prize in 1964, 1971, and 1984. He retired from the Times in 1993, but continued to produce syndicated cartoons for Tribune Media Services. From 1977 to 1978 Conrad occupied the Richard M. Nixon Chair at Whittier College. His books include The King and Us (1974) Pro and Conrad (1979) and Drawn and Quartered (1985).

Like many cartoonists, Conrad also works in other media. He has created several sculptures, including a 1980 statuette of Ted Kennedy with an albatross around his neck. His bronzes were exhibited in 2006.

Bibl.: LC Verticle Files; Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1982, 1993-94; Who's Who in America, 1992-1993; Copyright Monograph File; "Conrad: Man of opinion," Target (Spring 1983), pp. 4-10, Scott Martelle, "Conrad's casts of characters; Time and again, public figures have sent editorial cartoonist Paul Conrad's pen racing across the page. Now they inspire bronzes," Los Angeles Times, Apr. 8, 2006, p. E1.

FANNY YOUNG CORY (Mrs. F. W. Cooney)
1877-1972

American illustrator and writer of children's stories, originally from Waukegan, Illinois. She studied at the Art Students League in New York and starting at a young age, drew illustrations for such popular magazines as the children's periodical, St. Nicholas, as well as Century, Harper's Bazaar, Life, Saturday Evening Post and McClure's. Her first book illustration assignment came in 1899 on Charles Battell Loomis' Just Rhymes. She then illustrated works by Abbey Farwell Brown, Josephine Dodge Daskam and L. Frank Baum.

She settled in Montana in 1902, illustrating six books between 1905 and 1913. In 1916 she briefly produced the single panel cartoon entitled *Ben Bolt*. Her art came second after the considerations of her family, so it wasn't until 1925, after an absence from her career, that she made her debut with *Other People's Children*, followed in 1926 with the syndicated feature panel *Sonnysayings*, first distributed by the Philadelphia Ledger Syndicate. By 1935 King Features had assumed its circulation, and in that same year she introduced a new strip entitled, *Little Miss Muffet*, about orphan girls enduring the Depression. Cory continued to work on both features until 1956 when deteriorating eyesight forced her to give them up. She moved to Washington state where, in spite of her impaired vision, she continued to paint.

Cory wrote and illustrated three books: Sonny Sayings (1929), Little Miss Muffet (1936) and Little Me (1936).

Bibl.: Mahoney et al, Illustrators of Children's Books 1744-1945; Reed, "Fanny Y. Cory," St. Nicholas, May, 1915; American Art Annual, 1909-10; Robbins and Yronwode, Women and the Comics; Robbins, A

Century of Women Cartoonists, p. 18-19, 53-54; Larson, American Illustration, 1890-1925, 1986, p. 127; American Art Annual (1904-5), p. 342.

MIGUEL DUCLAUD COVARRUBIAS **1904-1957**

Mexican caricaturist, illustrator, painter, muralist, archeologist, anthropologist, and educator born in Mexico City. Endowed with a natural gift for drawing, he began working as a map draftsman for a government bureau around 1919. By the age of eighteen Covarrubias had established his career as a satirist, contributing caricatures of celebrities to popular Latin American newspapers.

The Mexican poet and critic, Jose Juan Tablada recognized the young artist's talent and through his intervention the Mexican government sent Covarrubias to New York for six months of study in the arts. He arrived in 1923 and in lieu of studying, contributed to newspapers and magazines such as Screenland, the New York World, the New York Herald, and the New York Tribune. In 1924 he began his celebrated association with Vanity Fair magazine for which he produced some of his best-known caricatures, until it merged with Vogue in 1936.

Covarrubias earned public and professional recognition after the appearance of his first book The Prince of Wales and Other Famous Americans (1925). He then produced Negro Drawings, published in 1927 as a direct result of his fascination with and appreciation for black humor, dance, and music. He also illustrated such classics as Herman Melville's Typee, William H. Hudson's Green Mansions (1936), and Harriet Beecher Stowe's Uncle Tom's Cabin (1938).

An artist of great versatility, Covarrubias also painted murals, the most significant being six maps entitled Pageant of the Pacific, displayed at the San Francisco Golden Gate International Exposition in 1939, and designed costumes and sets for theatrical productions. He also worked as an anthropologist, and in 1933 and 1940 he received Guggenheim fellowships to paint and conduct research in the South Pacific and Mexico. His efforts culminated in the publications, Island Of Bali (1937) and Mexico South: The Isthmus of Tehuantepec (1946).

During the 1940s he spent much of his time in his native country, organizing exhibitions, excavating, writing, and teaching. In 1950 he was made head of the Department of Dance at the National Institute of Fine Arts, Mexico City, and was appointed to the committee

of art advisors chosen to assist in the decoration of the United Nations headquarters in New York. After his untimely death in 1957, a wing of Mexico City's National Museum of Anthropology was named for him in honor of his contributions to anthropological studies. In the fine arts, his caricatures, illustrations, and paintings endure as a testimony of his considerable talents.

Bibl.: National Portrait Gallery, Miguel Covarrubias Caricatures; Obit., New York Times, February 6, 1957, p. 25; Horn, World Encyclopedia of Cartoons.

PALMER COX 1840-1924

Canadian poet, cartoonist, and illustrator born in Granby in the province of Quebec, Canada. After graduating from Granby Academy in 1858, he moved away from his hometown to work for the railroads. In 1865, without formal training, he began working as an artist. He first cartooned for the local the San Francisco publications Golden Era, Alta California, and the Examiner.

In 1874 he published his first book entitled Squibs of California, or Everyday Life. A year later, he moved to New York City where he published in the Daily Graphic, Merry Man's Weekly, and the satirical magazine Wild Oats. Between 1876 and 1878 he continued to publish books of illustrated verse. In 1879 Cox became chief artist and political cartoonist for Uncle Sam: The American Journal of Wit and Humor, and in the same year, made his first appearance in the children's periodical St. Nicholas. As early as 1883 his animal cartoons appeared in the fledgling Life magazine, and during the 1880s Cox introduced the elf-like creatures known as the *Brownies* in the pages of St. Nicholas. Thirteen Brownie books and a three-act play entitled Palmer Cox's Brownies (1895) followed. His work also appeared in the children's periodical Wide Awake and in Harper's Young People until 1890.

Bibl.: Cummins; Horn, World Encyclopedia of Cartoons; Brooklyn Museum, A Century of American Illustration.

ROYSTON CAMPBELL CRANE 1901-1977

American cartoonist, and a leading exponent of the adventure strip, originally from Abilene, Texas, Crane attended the Chicago Academy of Fine Arts, Hardin-Simmons University and the University of Texas. While still in school he worked in the art department of the Fort Worth Record (1919) and as a reporter for the Austin American (1921-22). After completing his studies, which included a correspondence course in cartooning, he moved to New York where he joined the art staff of The New York World.

In 1924 Crane was signed on by the Newspaper Enterprise Association for which he produced the comic strip "Wash Tubbs." One of its main protagonists, Captain Easy, was a hit with readers, and in 1933 a Sunday strip bearing his name first appeared. Crane continued to pen both strips until 1943, when he began drawing *Buz Sawyer*, one of many military-related comics which surfaced as a result of World War II. Syndicated by King Features, it not only succeeded, but withstood the test of time, running until 1977, the year in which the artist died.

Bibl.: Obit., New York Times, July 12, 1977; Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 7; Green and Walker, The National Cartoonists Society Album, 1980.

WALTER CRANE

1845-1915

British illustrator, painter, designer, decorator, writer, art educator, and Socialist, born in Liverpool, England. In his early youth Crane was encouraged and informally instructed by his father Thomas, a portrait painter. In 1858, according to the artist's own account, William James Linton, the master wood engraver offered him an apprenticeship. Linton, who was so impressed by Crane's series of drawings for Tennyson's Lady of Shalott, settled the contract in January, 1859, without charging him the customary fee. Besides training with Linton and Linton's partner Harvey Orrin Smith, Crane further developed his technical skills in evening classes at Heatherley's School of Art.

In the early 1860s Crane met engraver and printer Edmund Evans with whom he formed a long term professional association. He designed covers for "yellowbacks," cheap editions of books issued in response to an increase in the literacy of the general population. The two men also collaborated on an inexpensive series of Toy Books, also referred to as picture books, between 1865 and 1875. These books

secured for Crane, who was concerned with educating the young, a fine reputation as an illustrator of juvenile literature.

Crane contributed to a long list of periodicals including Once a Week, Punch, The Argosy, The People's Magazine, The English Illustrated Magazine, Fun, Every Boy's Magazine, The Graphic, and London Society. He also illustrated hundreds of literary works throughout his career by such authors as Mary Molesworth (1875-1893), his sister Lucy Crane, Nellie Dale, The Brothers Grimm, Nathaniel Hawthorne, and William Wordsworth.

As a designer Walter Crane was extraordinarily prolific. His conceptions adorned a vast range of items, including wallpapers, textiles, cards, calendars, tiles, mosaics, banners, tapestries, book plates, menu cards, tickets, covers for periodicals and publishers' catalogues, painted panels, ceramics, and business advertisements.

In the 1880s he became an active participant in the Socialist movement, lecturing on the impact of art on a reformed society, and producing a series of political cartoons published in 1896 by Twentieth Century Press entitled, Cartoons for the Cause, 1886-1896. Also at the forefront of the arts and crafts movement in England, he was a founding member and the first president of the Arts and Crafts Exhibition Society in 1888.

Crane, concerned with art education, served as Director of Design at Manchester School of Art (1893-97), Director of the Art Department at Reading College (1898), and Principal of the Royal College of Art (1898-99). A distinguished member of the art community, he was elected to the Royal Institute of Painters in Water-Colours (1882, resigned 1886, was an associate member in 1888), the Royal Institute of Oil Painters (1893?), and the Royal Society of Painters in Water-Colours (1902). His own writings include Lines and Outlines (1875), The Claims of Decorative Art (1892), Of the Decorative Illustration of Books Old and New (1896), The Bases of Design (1898), Line and Form (1900), Moot Points: Friendly Disputes on Art & Industry Between Walter Crane & Lewis F. Day (1903), and Ideals in Art: Papers, Theoretical, Practical, Critical (1905).

Bibl.: Spencer, Walter Crane; Crane, An Artist's Reminiscences; Peppin & Micklethwait, Twentieth Century Book Illustrators; Waters; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 49.

**WILLIAM HULFISH CRAWFORD ("BILL")
1913-1982**

American cartoonist and illustrator, born in the midwest, trained in art with the W.L. Evans correspondence course in cartooning, and later studied at the Art Institute of Chicago, Ohio State University (graduating in 1935), and the Academie de la Grande Chaumiere in Paris.

Crawford started out professionally as a freelance cartoonist, then served as a staff artist on The Washington Post and the Washington Daily News, working with the latter for two years. In 1938 he switched to the Newark (N.J.) News where he remained until 1961. In that or the following year, he joined the Newspaper Enterprise Association in New York as its chief editorial cartoonist, retiring in 1977. Crawford also illustrated books and contributed to such magazines as Time, Newsweek, and Esquire.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1980; Obit., Contemporary Authors, vol. 105.

WILL CRAWFORD **1869-1944**

American cartoonist, illustrator, and expert on the western frontier, born in Washington, D.C. Crawford was a self-taught artist with the advantage of on-the-job experience which he acquired as a teenager when he worked for the Newark, New Jersey Daily Advertiser and the Newark Call. In his early twenties he secured employment with the New York World as an illustrator, and later began contributing to major magazines. At the time he shared a studio with John Marchand and Albert Levering. He drafted a series of satirical drawings for Life, published under the title *Historical Bits*. In the first decade of the twentieth century he illustrated several stories and articles in Success. In the mid-1910s he executed historical illustrations for Puck, Munsey's, Cosmopolitan, Collier's, and St. Nicholas. He illustrated numerous books, including those by Cyrus Townsend Brady, H.L. Mencken and Theodore Roosevelt. Toward the end of his life, he worked in Hollywood as an authority on Indian costumes and sculpted wax likenesses for a museum.

Bibl.: Obit., New York Times, March 9, 1944; Horn, World Encyclopedia of Cartoons; Samuels, The Illustrated Biographical Encyclopedia of Artist of the American West; Larson, American Illustration, 1890-1925, p. 127; Success.

WILLIAM GALBRAITH CRAWFORD ("GALBRAITH")
1894-1978

American cartoonist and illustrator who signed his work, Galbraith, was a native of Salt Lake City, Utah. He attended Brigham Young University for two years, followed by the Art Students League in New York, the Los Angeles School of Art and Design, and the University of Mexico. After receiving instruction from such teachers as Mahonri Young, Thomas Fogarty, Edward Dufner, and Henry Wolf, he went on to become a contributor to The Saturday Evening Post, The New Yorker, Stage, Harper's Bazaar, Vanity Fair, Cosmopolitan, Delineator, and other magazines. Best known for *Side Glances*, which he took over from George Clark in 1939, the panel cartoon was distributed by the Newspaper Enterprise Service for twenty-three years. From 1925-1944 Galbraith worked for MGM, his cartoons graced the *Thin Man* movies starring William Powell and Myrna Loy in 1936 and 1944.

Bibl.: Reed, The Illustrator in America 1900-1960's; Who's Who in America, 1962; Reed, The Illustrator in America, 1880-1980, p. 171; Craven, Cartoon Calvacade, pp. 226-228; "Editor & Publisher Sixteenth Annual Directory of Features," Editor & Publisher, Sept. 30, 1939, p. XVII, MGM Movie Titles and Credits web site: <http://www.mgm-movie-titles-and-credits.com/william-galbraith-crawford.html>

PERCY LEO CROSBY
1890 OR 1891-1964

American cartoonist, painter, printmaker, writer, and creator of the comic strip *Skippy* was born in Brooklyn, New York. He trained first at the Pratt Institute, and then at the Art Students League under George Bridgman, Frank DuMond, Joseph Pennell, and Max Weber.

Crosby, who began drawing as a youngster, quit high school in his sophomore year and went to work as an office boy in the art department of the Delineator. His next newspaper job was as an editorial cartoonist for the New York Call, during which time he originated his first two comic strips, *Biff* and *The Extreme Brothers--Laff and Sy*.

Following his resignation from the Call, Crosby joined the New York Globe, primarily working as a sports cartoonist. Upon being fired

from his job, he entered a cartoon contest sponsored by the Edison Company that marked a turning point in his career. His winning cartoon, reproduced in a variety of New York newspapers, brought him recognition and job offers, and at the age of nineteen, Crosby accepted a position with the New York World as a graphic reporter and cartoonist. After several years at the World, he began working on a free-lance basis, and in 1916 created his first syndicated comic strip, *The Clancy Kids*, distributed by the George Matthew Adams Service. While serving in the armed forces during World War I, he produced the feature panel, *The Rookie from the Thirteenth Squad*.

After the war Crosby continued to free-lance, contributing cartoons in the early 1920s to the Brooklyn Eagle and the humor magazine, Life, and later to Life's rival, Judge. He also originated several new comics between 1921 and 1925 including a series of panels which dealt with such of recurring themes as *When There's a Boy in the Family*, *The Supreme Moments of Life*, *When Young Love Dies*, *Honeydale---50 Minutes Out*, *Cares for the Feelings of a Small Boy*, *The Local Boy*, *Back o' the Flats*, *The Girl Who Moved Away*, and *Send a Poor Child to a Farm*. Around this same time he also produced *Always Belittlin'*, *Bugville*, and *Bug Lugs*. But it was *Skippy*, introduced in Life in 1923, that brought him his greatest success. It became a syndicated comic strip in 1925, and was distributed at various times by Johnson Features, Central Press Association, and Editors Feature Service. *Skippy's* immense popularity did not go unnoticed by the preeminent comic talent scout William Randolph Hearst who contracted the artist to produce the strip for King Features in 1928. Crosby produced the strip until 1945.

Crosby also wrote pamphlets and books of fiction, philosophy, and politics, and exhibited paintings, prints, and drawings in the U.S. and abroad. Tragically, this prolific artist, suffering from alcoholism and a mental breakdown, was placed in an institution where he unwillingly spent the remainder of his life. Ironically, these years are said to have been among his most creative and productive.

Bibl.: Robinson, Skippy and Percy Crosby; Horn, World Encyclopedia of Comics; Obit., New York Times, December 14, 1964, p. 35; Editor & Publisher, Apr. 15, 1939, p. 32; Goulart, The Encyclopedia of American Comics.

CRUICKSHANK ("CROOK")

Cartoonist, possibly Alex D. Cruickshank, an artist living in New York in the early 1920s, who ran the Screen Sketching Service by 1925.

Bibl.: R. L. Polk & Co.'s Trow General Directory of New York City, vol. 132, 1920-1921, p. 526; R. L. Polk & Co.'s (Trow's) General Directory of New York City, vol. 134, 1925, p. 658.

GEORGE CRUIKSHANK

1792-1878

British caricaturist, political and social satirist, and illustrator born in London. He trained, along with his brother Robert, in the studio of his father, the caricaturist Isaac Cruikshank. Some of the earliest examples of his work date from 1799, and by 1804 the aspiring young artist received his own commissions. He produced satires and illustrations for the magazines The Scourge (1811-16), Town Talk (new series 1812-13), The Meteor (1813-14), and The Satirist, and in 1815 began a long association with publisher William Hone for whom he executed what the artist later considered to be his work of greatest impact, *Bank-note--Not to be Imitated* (1818 or 1819). According to the artist's own account, the brutal hanging of several women for the minor offense of passing forged, one-pound notes prompted the artist to action. Cruikshank credited his print with being the catalyst that ultimately put a halt to the unjust practice of hanging for all minor infractions of the law.

A major success, which earned recognition for both he and his brother Robert, was illustrations for Life in London with text by Pierce Egan (1821). By the 1820s George directed more of his attention to illustration, amassing an impressive list of collaborative efforts which included such distinguished literary figures as Charles Dickens, Sir Walter Scott, Henry Fielding, and the Grimm Brothers. In 1835 George began contributing regularly to The Comic Almanack, continuing to do so until its dissolution in 1853. In the meantime, his work also appeared in Bentley's Miscellany, Ainsworth's Magazine, and his own George Cruikshank's Omnibus (1841-42) and George Cruikshank's Table-Book (for one year beginning in 1845). Another publication meant to showcase the artist's work was the short-lived Cruikshank's Magazine (1853-54), which disbanded after only two issues.

The year 1847 marked a turning point in Cruikshank's life and career when he became a staunch advocate of the Temperance Movement. His dedication to total abstinence, which endured until his

death, is reflected in the series' of prints entitled *The Bottle* (1847) and *The Drunkard's Children* (1848). His beliefs also served as the inspiration for the monumental *Worship of Bacchus; Or, the Drinking Customs of Society* (1860-62). The painting, meant to be a quintessential statement exposing the evils of alcohol, was sadly ignored by the public Cruikshank so fervently aspired to reach.

Bibl.: Jones, George Cruikshank: His Life and London, 1978; Something About the Author, vol. 22; Vogler, The Graphic Works of George Cruikshank, 1979; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 50-51.

ISAAC CRUIKSHANK 1764-1811

British caricaturist, cartoonist, book illustrator, and watercolorist originally from Edinburgh. The son of a man who eventually turned to art for his livelihood, Isaac Cruikshank himself became the father of the celebrated book illustrators, George and Robert Cruikshank.

He moved to London around 1784 and by 1789 had achieved a degree of success, although he was most prolific between 1793 and 1797. In addition to providing designs for ephemeral items, he executed numerous illustrations and humorous designs for such publishers as Laurie and Whittle, and engraved the designs of such other artists as those of amateur draughtsman, George Woodward. He exhibited at the Royal Academy in 1789, 1790, and 1792. His output dwindled after 1800.

Bibl.: Krumbhaar, Isaac Cruikshank: A Catalogue Raisonne; Wark, Isaac Cruikshank's Drawings for Drolls; Dictionary of National Biography; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 51-52.

ISAAC ROBERT CRUIKSHANK 1786-1856

British caricaturist, illustrator, and miniaturist often referred to only as Robert, born in London. Like his younger brother George, who became one of England's foremost illustrators, Robert learned the art of

illustration by assisting his father, satirical artist Isaac Cruikshank, in his studio.

However, his career as an artist was not pursued until 1814, when he ceased to serve as a midshipman for the East India Company and turned to art as a profession, having published caricatures as early as 1810. The scope of his work ranged from miniatures, portraits, and theatrical studies, to satirical art for which he achieved recognition by 1820. He also illustrated books, sometimes teaming up with his younger brother. Among their most successful collaborations were the illustrations for Pierce Egan's Life in London (1821). According to Simon Houfe, Robert's popularity declined after the 1820s although he continued to illustrate books through the 1830s. At the time of his death he lived in poverty.

Bibl.: Dictionary of National Biography; Houfe, Dictionary of British Book Illustrators and Caricaturists; Mallilieu, Dictionary of British Watercolor Artists up to 1920; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 52.

JOSE LUIS CUEVAS

born 1934

Mexican illustrator, caricaturist, painter, printmaker, and educator originally from Mexico City. Cuevas attended the National School of Painting and Sculpture, La Esmeralda, in Mexico City at the age of ten for a single term, but was otherwise self-taught. He has worked as an illustrator of books, newspapers, and magazines including Novedades, Examen, and the New York periodicals, Evergreen Review and Life since he was fourteen years old.

Cuevas has not limited his career to illustration, but has taught other artists as well. He has served as a resident artist at the Philadelphia Museum School of Art in 1957, lectured in art at San Jose State College in California in 1970, Fullerton College in 1975 and Washington State University in 1975.

Honored with numerous awards and international exhibitions, his publications include The Worlds of Kafka and Cuevas (1959), Recollections of Childhood (1962), Cuevas-Charenton (1965), the autobiographical Cuevas by Cuevas (1965), Crime by Cuevas (1968), Homage to Quevedo (1969), and Cuevas Comedies (1971) and Twenty five years with Jose Luis Cuevas (1992). In 1992 a museum bearing his name opened in Mexico City, with more than 1,800 works by many artists.

Bibl.: Who's Who in American Art, 1980, 1993-94; Who's Who in Graphic Art; The Frederic S. Wight Art Gallery of the University of California at Los Angeles, Jose Luis Cuevas, Intolerance, 1983; Who's Who in America, 1992-1993, Jose Luis Cuevas Museum web site: <http://www.museojoseluis Cuevas.com.mx/inicio.html>

OTTO CUSHING
1871-1942

American cartoonist, born in Fort McHenry, Maryland, attended the Boston School of Fine Arts and the Academie Julian in Paris. After teaching drawing at the Massachusetts Institute of Technology, he served as art editor for the European edition of the New York Herald. For 25 years, Cushing contributed drawings to Life magazine, which published "The Teddyssey," a satire on the life of Teddy Roosevelt, in 1907. The series also appeared as a book in the same year.

Bibl.: Horn, World Encyclopedia of Cartoons; Feaver, Masters of Caricature; Amon Carter, The Image of America in Caricature & Cartoon.

D

GREGORY D'ALESSIO 1904-1993

Painter, cartoonist, and art instructor born in New York City. After holding jobs as a commercial artist's assistant and a bank teller, D'Alessio began a successful career as a free-lance cartoonist while studying at the Pratt Institute and the Art Students League. Around 1932 he made his first sale to The Saturday Evening Post, subsequently publishing in Collier's, Esquire, The New Yorker, and other major periodicals as well. D'Alessio's feature cartoons include *Twimbly Twins* for The Saturday Evening Post (1930s), *These Women* distributed by Publishers Syndicate for the New York Post (1940-1962), and *Welcome Home* for Collier's (post World War II). He shared ideas with Carl Sandburg, about whom he wrote Old Troubadour in 1987. During the second World War, he served as chairman of the committee on war cartoons of the American Society of Magazine Cartoonists and vice-president of the Art Students League. In 1962, he abandoned cartooning to paint and teach at the Art Students League in New York City. From 1946 to 1992 he served as vice-president, co-editor, illustrator and writer for the Guitar Review and belonged to the Society for Classic Guitar.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1966; Who's Who in America, 1992-1993; Gregory D'Alessio, "Carl Sandburg," Cartoonist Profiles (December 1987), pp. 18-23; Obit., New York Times, Aug. 18, 1993, p. D17.

ALBERT D'ARNOUX ("BERTALL") 1820-1882

French draughtsman, caricaturist, and printmaker born in Paris, published drawings in Journal de la Jeunesse, Magasin Pittoresque, Illustration, Grelot, and other periodicals. In 1848, the Revue Comique listed him among their initial contributors. In 1851 he travelled to London as an official correspondent for Journal pour Rire to report on the Great Exhibition of 1851. In the 1870s Bertall worked on the Floh, an Austrian Sunday weekly for several months. He

contributed extensively to works published by Barba and was the author and/or illustrator of many books.

Bibl.: Benezit; Osterwalder, Dictionnaire des illustrateurs; Les Graveurs du XIXe Siecle; Kunzle, The History of the Comic Strip, p. 100, 108, 335.

ALAN HERVEY D'EGVILLE
1891-1951

British cartoonist, illustrator, and writer, born in Surbiton, North Surrey, England, studied in his native country at Berkhamstead, as well as in France, Germany, and Spain. D'Egville studied motoring at Daimler in Paris in 1912 and taught tango at the Academy of Dramatic Art, before subscribing to Percy Bradshaw's Press Art School. During World War I he served as an interpreter before joining the Intelligence Department. After World War I he attended St. John's Wood Art School and produced political caricatures for the Bystander. He also drew cartoons for the Daily Mirror (1926), and illustrated a column for the Daily Sketch (1936-40). During World War II he became a major in the Security Service. D'Egville contributed to such magazines as The Tatler, Punch, and The Sketch, and wrote and illustrated books in the 1940s, including Brass Tacks for Britain (1949). After the war, he contributed to the American periodicals Life and Judge, wrote scripts for Fox Films and worked as a commercial artist. An expert skier, D'Egville produced many cartoons on the subject, some of which were published as Modern Ski-ing (1927), The Game of Ski-ing (1938) and Ski-ing (1947). He published his autobiography, Adventures in Safety, in 1937.

Bibl.: Waters, Dictionary of British Artists Working 1900-1950; Who Was Who Among English and European Authors, 1931-1949; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 56.

FRANCIS WELLINGTON DAHL
1907-1973

American cartoonist and native of Wollaston, Massachusetts, Dahl's drawings dealt largely with the people and local issues of the

Boston area. In 1928 he began cartooning for the Boston Herald and from 1930, the united Herald-Traveler. After the paper folded in the early 1970s, he joined the Boston Globe. His work also appeared in the Saturday Evening Post from 1958. Collections of his drawings include Left Handed Compliments (1941), Dahl's Cartoons (1943), What! More Dahl? (1944), Dahl's Boston (1946), Dahl's Brave New World (1947), and Birds, Beasts and Bostonians (1954).

Bibl.: Who Was Who in America, vol. 5; Obit., New York Times, May 7, 1973, p. 42; Burke and Howe, rev. by Weiss, American Authors and Books.

LOUIS DALRYMPLE **1861-1905**

American cartoonist, born in Cambridge, Illinois, trained at the Art Students League in New York in 1882 and furthered his education at the Pennsylvania Academy of Fine Arts in 1883. He began his career in 1883, publishing in The Judge. His work regularly appeared in the humor magazine Puck between 1886 and 1901.

Dalrymple worked as an illustrator of various newspapers, starting with the New York Daily Graphic in 1883, before moving on to the St. Louis Post Dispatch in 1901. He also worked for papers in Philadelphia and Pittsburgh before working at the Chicago Tribune in 1903. He last worked at another humor weekly, Judge, before illness put an untimely end to his career.

Bibl.: Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 1; West, Satire on Stone, p. 428.

THOMAS DARCY **1932-2000**

Pulitzer-prize winning American cartoonist was born in Brooklyn, New York and raised in the community of Baldwin on Long Island. He served in the Navy during the Korean War. Afterwards, Darcy studied at the School of Visual Arts under Jack Markow and Burne Hogarth, and in 1959 began drawing editorial cartoons for the Long Island newspaper Newsday. Two years later, he spent a year with the Phoenix Gazette, then worked for a brief time in advertising. In

1965 he joined the staff of the Houston Post where he remained until 1967 when he switched to the Philadelphia Bulletin. He became one of the first cartoonists to oppose the Vietnam War. Darcy was rehired by Newsday in 1968 where in 1970 he won the Pulitzer Prize. In 1977, he preempted his work as an editorial cartoonist to produce a weekly page of social commentary entitled, *Tom Darcy on Long Island*. In 1981 he returned to political cartooning, publishing in Newsday alongside the principal cartoonist M.G. Lord. King Features distributed his work. He retired from cartooning in 1997. He died in 2000.

Bibl.: Horn, World Encyclopedia of Cartoons; LC Artist Files; "American Drawing Board," Target (Summer 1982), p. 26; Forman & Calvert, Cartooning Texas (1993), p. 128, 185; "Darcy," Newsday, Jan. 27, 1997, p. A31; Stephanie McCrummen, "Newsday Cartoonist Dies at 67 / Darcy won Pulitzer Prize," Newsday, Dec. 8, 2000, p. A06.

JAY NORWOOD DARLING ("DING")

1876-1962

Two-time Pulitzer Prize-winning American cartoonist (1923, 1942), conservationist, and former Chief of the United States Biological Survey, born in Norwood, Michigan. He attended Yankton College in South Dakota from 1894 to 1895 and Beloit College in Wisconsin, graduating 1900. In 1899 he worked as a reporter for the Sioux City Tribune in Iowa, and the following year as a reporter and cartoonist for the Sioux City Journal. Six years later, he accepted an offer to cartoon for the Des Moines Register and Leader where he remained until the New York Globe hired him in 1911. He drew editorial cartoons and the comics *Alonzo Applegate* and *The Iowa Farmer* for the Globe, but remained in New York for only two years. In 1913 he returned to Iowa, working double duty for the Des Moines Register and the New York Tribune (beginning in 1917). He retired from both papers in 1949.

During the early years of his cartooning career, Darling allied himself with Theodore Roosevelt, supporting most of his policies and embracing the Progressive Party in 1912. He supported Wilson through much of World War I and afterwards.

Darling wrote Ding Goes to Russia (1932) and is represented in several anthologies including As Ding Saw Hoover (1954) and Ding's Half Century (1962).

Bibl.: Who Was Who in America, vol. 4; Horn, World Encyclopedia of Cartoons; Obit., New York Times, February 13, 1962; Richard West, "Crusading for World Peace: Ding Darling, Woodrow Wilson, and the League of Nations," Inks, 1(May 1994).

WHITNEY DARROW **1909-1999**

American cartoonist originally from Princeton, New Jersey, who grew up in Greenwich, Connecticut. While a student at Princeton University, he served as art editor for the Princeton Tiger. He also attended the Art Students League in New York City, receiving instruction from Thomas Hart Benton and Kimon Nicolaides. He went on to a career as a free-lance artist, publishing cartoons in Judge, Life, College Humor, and The New Yorker since 1933. Darrow also drew advertisements, and wrote or illustrated such books as "You're Sitting on My Eyelashes" (1943), "Stop, Miss!" (1957), A Child's Guide to Freud (1963), Sex and the Single Child by Sam Levinson (1969) and Walter, the Homing Pigeon (1981). Darrow died in Burlington, Vermont in 1999, having published more than 1,500 cartoons in The New Yorker between 1933 and 1982.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1970, 1993-1994, Mel Gussow, "Whitney Darrow Jr., 89, Gentle Satirist of Modern Life, Dies," The New York Times, Aug. 12, 1999.

HOMER CALVIN DAVENPORT **1867-1912**

American cartoonist and native Oregonian born in Silverton. With little education and no formal art training, he embarked on a newspaper career, first with the Portland Oregonian, where he remained briefly, and then, in 1892, at the San Francisco Chronicle, followed by several Chicago newspapers. Although unsuccessful at the outset, William Randolph Hearst recognized his potential and hired him for the San Francisco Examiner in 1894. After three years with the paper, he transferred to New York where he made his reputation on the New York Evening Journal. During this time his cartoons commented on such major events as the free-silver campaign of 1896, the Spanish-American War, and McKinley's second presidential campaign. They

affected public opinion so powerfully, that as a result, the New York state legislature considered a proposal for an anti-cartoon bill.

Around 1897 he traveled abroad where he sketched the Dreyfus trial and caricatured eminent public figures. In 1904 he joined the New York Mail, then later switched to Hearst's New York American where he stayed for the remainder of his career.

Among Davenport's enduring contributions to the cartoon genre are the symbols of politician Mark Hanna, clad in a suit pocketed with dollar signs, and the giant figure representing trusts. His published works include Cartoons (1898) and The Dollar Or the Man? (1900).

Bibl.: Obit., New York Times, May 3, 1912, p. 11; Horn, World Encyclopedia of Cartoons; Dictionary of American Biography; "Davenport's Thorny Path of Fame," Success, vol. 2 (May 20, 1899), pp. 423-424.

PHIL DAVIS **1906-1964**

American comic strip artist and illustrator born in St. Louis, Missouri, Davis accepted a position as technical draftsman for a local phone company upon graduating from high school. He studied art at Washington University in St. Louis while working. In 1928 the art department of the St. Louis Post-Dispatch hired him as an advertising artist. At the same time, he worked as a free-lance illustrator of various national magazines. He teamed up with St. Louis writer Lee Falk to create *Mandrake the Magician* in 1934, distributed by King Features. He modelled the title character after himself. During World War II, Davis served as an art director at the Curtiss-Wright Aircraft plant in St. Louis, while still producing the strip. After the war both Davis and his wife drew the feature. The successful and innovative strip spawned a series of imitators.

Bibl.: Goulart, The Encyclopedia of American Comics, p. 91; Heimer, Famous Artists and Writers of King Features Syndicate; Horn, Encyclopedia of Comics.

CHON (CHAUNCEY ADDISON) DAY **1907-2000**

American cartoonist, born in Chatham, New Jersey, studied at Lehigh University in 1926, where he drew for the Burr, the school's humor magazine. He left after one year. In pursuit of further art training, he attended the Art Students League in New York City in 1929, studying under Boardman Robinson, George Bridgman, and John Sloan. His cartoons, first published in 1929, have appeared in a long and impressive list of such magazines as The New Yorker, Judge, Look, The Saturday Evening Post, Playboy, Good Housekeeping, Ladies Home Journal, True, Film Fun, and This Week. He is noted as the creator of the cartoon *Brother Sebastian*, about which he has written and illustrated, including: Brother Sebastian (1957), Brother Sebastian Carries On (1959) and Brother Sebastian at Large (1961). He died in Westerly, Rhode Island in 2000. He had lived in Rhode Island since 1937.

Bibl.: Who's Who in American Art, 1970, 1993-1994; Horn, World Encyclopedia of Cartoons; Who's Who in America, 1992-1993, "Cartoonist Chon Day dies; creator of Brother Sebastian," The Providence Journal, Jan. 5, 2000, p. C06.

ROBERT JAMES DAY
1900-1985

American cartoonist, and native of San Bernardino, California, attended the Otis Art Institute while working in the art department of the Los Angeles Times, a position which he held from 1919 to 1927. In 1927 he switched to the Los Angeles Examiner, then three years later, relocated to New York City where he secured a position on the Herald Tribune. Judge, Life, The Saturday Evening Post, Look, Saturday Review, This Week, and Sports Illustrated, are among the many magazines which have carried his cartoons. He also contributed to the British publication, Punch, from the early 1930s until his retirement in the late 1970s. The body of work he created for The New Yorker between 1931 and 1976 has given him the most fame. His books include All Out for the Sack Race (1945), Stories I Like to Tell (1953), What Every Bachelor Knows (1961), and Rome Wasn't Burnt in a Day (1972).

Bibl.: Who's Who in American Art, 1980; Horn, World Encyclopedia of Cartoons; Who Was Who in American Art, p. 154; Contemporary Graphic Artists, vol. 2 (1987), pp. 63-64.

O'DELL DEAN
ca. 1884-1940

American cartoonist, born in Hinckley, Ohio, began working as the art director of the Dayton Daily News in 1909, a position which he held for 26 years. He left in the mid-1930s to head the art department of the Ohio State Journal. He retired in 1939 due to ill health.

Bibl.: Obit., Dayton Daily News, Dec. 23, 1940.

WILLIAM MORGAN DE BECK ("BILLY")
1890-1942

American cartoonist, born in Chicago, Illinois, created the comic strip, *Barney Google*. De Beck trained at Chicago's Academy of Fine Arts, where graduated in 1910.

There is some disagreement as to how De Beck began his career. The New York Times suggests that he worked as a staff member for the theatrical weekly Show World, while Who Was Who in America claims that he began in 1908 as a contributor to the Chicago Daily News. Finally, The World Encyclopedia of Comics acknowledges that he enjoyed success early on, working for a local newspaper. All sources agree that in 1910 he was working for the Youngstown, Ohio Telegram, where he remained until 1912, when he moved to Pittsburgh, Pa. and joined the Gazette-Times as a political cartoonist, from which he was fired in 1914. He made a raccoon a trademark in his cartoons. In 1916 he returned to Chicago where he became a staff member of the local Herald, and produced the comic features *Married Life*, *Tom Rover*, and *Haphazard Helen*. The strips were syndicated by King Features when Hearst bought the Chicago Herald and merged it with the Chicago Examiner.

In about 1918, De Beck began working for the Hearst newspapers, and was soon transferred to New York to work on the staff of the New York American. In 1919, he created his most beloved comic strip, *Barney Google*. DeBeck shifted the theme of the strip from domestic life to a sporting one, and in 1922 introduced the endearing horse, Spark Plug. In 1934, he introduced the hillbilly Snuffy Smith, a character who gradually increased in importance. In 1925 the Sunday

Barney Google was joined by another De Beck strip, *Parlor, Bedroom, and Sink, Starring Bunky*, later called *Bunky*.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, Nov. 12, 1942, p. 25; Who Was Who in America, vol. 2; Goulart, The Encyclopedia of American Comics; "What the Cartoonists are Doing," Cartoons, vol. 7 (Jan. 1915), p. 156; "Comics--and their Creators," Literary Digest, vol. 117 (Feb. 17, 1934), p. 13.

ALEKSANDR ALEKSANDROVICH DEINEKA **1899-1969**

Russian painter, muralist, illustrator, poster designer, sculptor, art educator, and a founder of the Association of Easel Painters, born in Kursk. He studied at the Art School in Kharkov in the Ukraine (1915-17), and the Moscow State Higher Art and Technical Studios under V.A. Favorskii and I.I. Nivinskii (ca. 1920-25). In the 1920s his work appeared in magazines such as Bezbozhnik u Stanka, Krasnaya Niva, U Stanka, and Prozhektov, and from 1928-30 he illustrated children's books and acted as a consultant to the Fine Arts Publishing House (Izogiz). Between 1930 and 1934 Deineka devoted the main portion of his time to the production of posters, then in 1935 toured the United States, France, and Italy, a trip which informed his work. Seven years later, he headed the poster studio of the Political Administration of the Moscow Military District.

Deineka's many panel and mural commissions include those painted for the Central Theater of the Soviet Army (1940), mosaics on the ceilings of the Moayakovsky (1938-19) and Novokuznetskaia (1943) subway stations in Moscow, and mosaic friezes for the foyer of the Palace of Congresses in the Kremlin (1960-61). As a teacher he imparted his knowledge and skill to others, and served for three years as the Director of the Moscow Institute of Applied and Decorative Arts (1945-48).

Bibl.: Alexander Deineka; Great Soviet Encyclopedia, vol. 8, 1975.

HAROLD THOMAS DENISON **1887-1940**

American illustrator, painter, and printmaker, born in Richmond, Michigan, trained at the Art Institute of Chicago, Chicago Academy of Fine Arts, and the Art Students League in New York. Known primarily for his portrayal of rural subjects, his drawings appeared in magazines such as Life, The New Yorker, and Liberty. He also did commercial work and provided the illustrations for Stephen Vincent Benet's The Devil and Daniel Webster (1937). He worked primarily in watercolor and etchings, but also did illustrations.

Bibl.: Obit., New York Times, July 19, 1940; Who's Who in American Art, 1938-39, 1940-41; LC card catalog; American Art Annual (1932), p. 450.

FORTUNATO DEPERO **1892-1960**

Italian painter, sculptor, scenic designer, commercial artist, and Futurist poet born at Fondo in the Venetian region of Trentino. Towards the end of 1913, Depero moved to Rome where he came into contact with artists of the avant garde, and in 1914 created his first Futurist compositions and wrote his own manifesto, Complessita plastica. Gioco libero futurista. L'essere vivente artificiale (*Plastic Complexity. Free Futurist Play. The Living Artificial Being*). In this and another manifesto written in 1915 with Futurist artist Giacomo Balla entitled Riconstruzione futurista dell' Universo (*Futurist Reconstruction of the Universe*), he generated many new ideas and forms of artistic expression.

Depero, an indefatigable participant in Futurist events in Europe and abroad, wrote and published Colori, an "abstract theatrical synthesis" (1915-16), designed scenery and costumes for Diaghilev's *Ballet Russe* (1916), wrote for the *Theater of the Absurd* (1916), and conceived and realized *I Balli Plastici* in Rome (1918). In 1919 he established the Casa D'Arte Depero where he directed decoration projects and produced tapestries, collages, and other objects d'art. From 1928-30 Depero lived in New York where he produced work in several artistic fields and held conferences on Futurism before returning to his native Italy.

In 1957 he founded the Galleria Permanente and Museo Depero in Rovereto where he died three years later. Throughout his career he participated in numerous exhibitions in Italy and abroad, and organized and sponsored the Primo Congresso Futurista (First Futurist

Congress) in Milan in 1924. He published his autobiography, So I Think, So I Paint in 1947.

Bibl.: Commanducci; Palazzo Pretorio, Depero 1892-1960; Art News, May, 1982.

RUDOLPH DIRKS **1877-1968**

American cartoonist, born in Heide, Germany, founded the Ogunquit, Maine artist's colony and was a member of the Ash Can School. Known as a founding father of American comics, Dirks' narratives and innovative use of dialogue within balloons, influenced the development of cartooning techniques and style.

In 1894, at the age of seventeen, he contributed cartoons to Judge and Life magazines. Only three years later the young Dirks created *The Katzenjammer Kids* for the Hearst papers, now considered a pioneering classic in the history of comic strip art. It first appeared in the New York Journal in December 1897, and Dirks drew it until 1912 when he left the newspaper, with a brief leave of absence in 1898 to serve in the Army during the Spanish-American War. His second hiatus, in 1912 to explore his first love painting, led to differences over employment. Hearst's subsequent effort to maintain possession of the strip led to a precedent-setting court battle in which the artist was awarded the right to draw his characters for another paper, while Hearst retained proprietorship of the strip with the original title. Beginning in 1914 the same characters reappeared in the New York World under the new heading *Hans und Fritz*, later renamed *The Captain and the Kids*. In the 1920s Dirks increased the continuity of the strip. In 1932, another battle, this time with his syndicate, United Features, led to the participation of his assistant, Bernard Dibble in the production of the strip. By the late 1940s, Dirks' son John had assumed most of the work, so when Dirks retired his son John continued creating the strip.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, April 22, 1968, p. 47; Contemporary Authors, vol. 106; Goulart, The Encyclopedia of American Comics.

WALT DISNEY **1901-1966**

American animator, motion picture and television producer, founder of Walt Disney Productions, and the mastermind behind Disneyland and Epcot amusement parks. Disney was either born as Jose Luis Guirao Zamora and adopted by the Disney family or born in Chicago to the Disney family. He studied art at the Chicago Institute and after serving abroad in World War I, began working as a commercial artist in Kansas City at the Pressman-Rubin Studios. After a relatively unsuccessful attempt at opening his own studio with Ub Iwerks in 1920, he joined the Kansas City Film Ad Company where he developed animated advertisements. After developing his animation skills, he moved to Hollywood in 1923, where he established the small firm that would eventually burgeon into the Disney empire. Out of this inventive pool of talent came such innovations in animation as the first sound cartoon, Steamboat Willie featuring Mickey Mouse in 1928, and the first feature-length cartoon, Snow White and the Seven Dwarfs in 1936.

Disney-originated characters like Mickey Mouse, Donald Duck, Pluto, and Goofy, became beloved classics of the medium, as well as the subject of comic strips. Although Disney's trademark signature appeared on these works, they were actually collaborated on by the talented stable of artists employed at the studios.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, Dec. 16, 1966, p. 1; Who Was Who in America, vol. 4; Contemporary Authors, 107; Eliot, Walt Disney: Hollywood's Dark Prince.

THOMAS ALOYSIUS DORGAN ("TAD") 1877-1929

American cartoonist and sports writer, born in San Francisco, California, began his first job at the age of fourteen when he was hired by the art department of the San Francisco Bulletin. In 1902 he joined Hearst's New York Journal as a sports cartoonist. There he developed the dog cartoon, *Judge Rummy and Silk Hat Harry*, variously named *Silk Hat Harry's Divorce Suit*, *Judge Rummy's Court* and *Old Judge Rumhauser*. The strips ran mostly on the sports pages, but occasionally appeared in the Sunday paper during the late 1910s and early 1920s. He also produced his most popular feature of the 1920s, the cartoon panel *Indoor Sports*, also called at times, *Outdoor Sports*. Dorgan did not limit the topics to organized sports, he lampooned commuting and

courtship as well. He was a sports enthusiast and an authority on boxing, and was recognized as a prominent writer on the subject, as well. He created *Daffydils*, a daily strip which invariably ended in a pun. In the 1920s he attempted a Sunday strip. The title varied, but included *Home--That's All* and *For Better or Worse*. Dorgan introduced such slang expressions as "twenty-three, skidoo" and "yes, we have no bananas" into the American vernacular. He worked at home for the last ten years of his life due to a disabling heart condition after he suffered his first heart attack. He continued to produce *Indoor Sports*, signing it from such improbable locations as Dublin and Shanghai.

Bibl.: Dictionary of American Biography; Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 4; Goulart, The Encyclopedia of American Comics.

RICHARD DOYLE **1824-1883**

British cartoonist and book illustrator studied art with his father John (known as 'HB'), and his uncle Michael Conan, art expert and editor of the Art Journal. Later, he learned the art of wood engraving from Joseph Swain, signing some of his work in wood and steel as "Dick Kitcat."

After Doyle's first published work, The Eglinton Tournament, issued in 1840, other commissions to illustrate books followed. In 1843 he joined the staff of Punch magazine, creating one of its covers and earning recognition for his series *Manner and Customs of Ye Englyshe*. In 1850 Doyle, a devout Catholic, resigned his position due to the magazine's anti-papal slant. Afterwards, he concentrated on the illustration of books and became especially known for his "fairyland" drawings. Doyle illustrated his own publications as well as works by such authors as the Brothers Grimm, William M. Thackeray, and Charles Dickens. Among the other periodicals to which he contributed, are the Illustrated London News, The Cornhill Magazine, and the Pall Mall Gazette.

Bibl.: Daria Hambourg, Richard Doyle: His Life and Work, 1948; Houfe, Dictionary of British Book Illustrators and Caricaturists; Something About the Author, vol. 21; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 64-65.

STANLEY ALBERT DRAKE
1921-1997

American comic artist and illustrator, originally from Brooklyn, New York, received instruction from George Bridgman and William McNulty at New York City's Art Students League in 1938-39, and at age seventeen, drew illustrations for magazines such as Popular Detective and Popular Sports. Following service in the U.S. Army, he worked as a commercial artist for Johnstone & Cushing, eventually opening his own studio, first the Drake-Kitelson Studio with Harold Kitelson, and then with cartoonists Bob Lubbers and John Celardo.

In 1953 Drake entered the comic strip field, collaborating on his first installment with writer Eliot Caplin. The result of their efforts was the long-running *The Heart of Juliet Jones*, distributed by King Features Syndicate. He has served as an illustrator on *The Touch System for Better Golf*, published in Golf Digest, since 1969. In 1970, he illustrated the short-lived *Kelly Green*, written by Leonard Starr. In 1979 he began producing the short-lived panel *Pop Idols* with Brendan Boyd for Universal Press Syndicate, and in 1980 began drawing the adventure strip *Kelly Green* by Leonard Starr, for the Dargaud company in France. In 1984 he began working on *Blondie* with juggling the opposite style of *The Heart of Juliet Jones*.

Bibl.: Horn, World Encyclopedia of Comics; Who's Who in America, 1982-83, 1992-93; Cartoonist Profiles, no. 42, June 1979; Goulart, The Encyclopedia of American Comics, Jud Hurd, "The Dean Young and Stan Drake Interview," Cartoonist Profiles, 72 (December 1986); Stan Drake Web site: <http://www.drake.org/Stam/Stam.html>

GRACE GEBBIE DRAYTON ("GIGI")
1877-1936

American cartoonist and illustrator born in Philadelphia, Pennsylvania, the daughter of George Gebbie, a Philadelphia art publisher. She was twice married, initially to Theodore E. Wiedersheim, Jr., then in 1911, to Heyward Drayton III, producing work under both surnames.

Drayton sold her first magazine sketch at the age of eighteen to Truth, and in her twenties created the series *Bobby Blake and Dolly*

Drake for the Philadelphia Press, and produced work for several other newspapers including the New York Journal and the New York Herald. She also illustrated a series of verses by her sister Margaret G. Hayes which ran for five years in the Associated Sunday Magazine and Youth's Companion. Teaming up with Margaret once again in 1909, she produced *The Terrible Tales of Captain Kiddo*, published in the Sunday North American. For the Pictorial Review she originated *Dolly Dingle Cut-Outs* as well as the *Bear Cub* series for St. Nicholas magazine.

Drayton wrote and illustrated numerous books for children and created several features including *Toodles* (ca. 1911), *Dolly Dimples* (1915), and *The Pussycat Princess* (1935). Her most widely-known creation, the Campbell Kids, was used to advertise Campbell's soup.

She fell on hard times in 1932, when her Sunday comic page, *Dolly Dimples and Bobby Bounce* was canceled. Newspapers accepted *The Pussycat Princess* in 1935, but when she suddenly died from a heart attack in 1936, most immediately canceled the feature from their papers.

Bibl.: Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 1; Obit., New York Times, February 2, 1936, p. 9; Robbins, A Century of Women Cartoonists.

HELEN DRYDEN **1887-1981**

American illustrator and designer from Baltimore, Maryland, studied at the Pennsylvania Academy of Fine Arts. She created fine covers and illustrations for Vogue, Dress and Vanity Fair, Vanity Fair, House & Garden, and the Delineator. She contributed to Vogue frequently in the years 1911-1923, becoming one of the magazine's principal illustrators. She often reflected the influence of French fashion designers in her work. She ended her association with Vogue in 1923. She also designed posters, advertising, theater costumes and scenery, textiles, and packaging in the 1910s and 1920s. By 1930 Dryden served as the art director for the Dura Company of Toledo, Ohio, while maintaining her New York City residence. In the late 1930s she classified herself as an industrial designer, especially of automobiles, and considered her magazine illustration work behind her. Dryden designed the 1937 Studebaker. Active in her field, she

belonged to the Society of Illustrators and the American Union of Decorative Artists and Craftsmen.

Bibl.: Opitz, ed., Mantle Fielding's Dictionary; Packer, The Art of Vogue Covers; Packer, Fashion drawing in Vogue; Art Annual, 1921, 1930; Who's Who in American Art, 1938-39, 1940-41; Patricia Kery Notes; Who Was Who in American Art, p. 173; Petteys, Dictionary of Women Artists, p. 210, AskArt Web site:
<http://www.askart.com/AskART/artists/biography.aspx?searchtype=BO&artist=108414>

EDMUND DUFFY
1899-1962

Pulitzer Prize-winning American editorial cartoonist born in Jersey City, New Jersey, trained at the Art Students League in New York City under George Bridgman, John Sloan, and Boardman Robinson (1914-1919), and later studied in Paris (1922). The New York Tribune provided his first substantial publication, when they hired him to produce drawings celebrating the Armistice of World War I in 1918. While in Europe he contributed drawings to The London Evening News and The New York Herald. He began his career as a free-lance illustrator, publishing in most major periodicals until 1923, when short-lived Socialist paper, the New York Leader, hired him as political cartoonist. In addition, he also worked for the Brooklyn Daily Eagle, before H.L. Mencken hired him as the political cartoonist for the Baltimore Sun in 1924. During his twenty-four year tenure there he won three Pulitzer prizes (1931, 1934, 1940). A liberal, his cartoons often conflicted with other opinions of the paper's editorial page. He left the Sun in 1948. During World War II, Duffy volunteered articles and illustrations to the Office of War Information, the Red Cross and other agencies. In 1949 he began drawing editorial page cartoons for the conservative The Saturday Evening Post, where he continued to uphold his liberalism. However, Duffy wanted to resume newspaper cartooning, so in 1956 he joined the staff of the Long Island newspaper, New York Newsday. He disagreed with the publishers, and left in 1957. He worked once again, at the Washington Post from 1959 to 1960, while Herbert Block recovered from a heart attack. He contributed numerous sketches and illustrations throughout his career for Scribner's, Century, Collier's, The Elks' Magazine, The New York

Tribune, The New York Evening Post, The Brooklyn Daily Eagle, The New York Times Magazine, and other publications.

Bibl.: Obit., New York Times, September 13, 1962, p. 37; Who Was Who in America, vol. 4; Contemporary Authors, vol. 93; Johnson, The Lines are Drawn; S.L. Harrison, "The Editorial Art of Edmund Duffy," Inks, vol. 1 (Nov. 1994), pp. 18-29.

GEORGE LOUIS PALMELLA BUSSON DU MAURIER 1834-1896

British cartoonist, illustrator, and novelist born in Paris, France. Du Maurier first came to London with his family in 1851, where he studied chemistry. Unsuccessful as an analytical chemist, he returned to Paris in 1856 where he studied in the atelier of Charles Gleyre. In 1857 he moved to Antwerp, receiving further instruction at the Academy of Fine Arts under Nicaise De Keyser and Jacob Van Lierus. During his first year in Antwerp he lost the sight in his left eye, a devastating event which destroyed his aspirations of becoming a painter. Thus, he returned to London in 1860 with the hope of becoming a book and magazine illustrator. The periodicals which published his work in that first year included Once a Week and Punch, and in 1863 he began illustrating stories for The Cornhill Magazine. He succeeded John Leech as a regular staff artist at Punch in 1864, meanwhile contributing to various periodicals such as The Illustrated London News, London Society, The Graphic, Black & White, and in the United States, Harper's Magazine (1889-1894).

Du Maurier's substantial literary contributions include the novels Peter Ibbetson (1891), Trilby (1894), and The Martian (1896). All three, based on autobiographical experiences, were illustrated by the author.

Bibl.: Kelly, George Du Maurier; Houfe, Dictionary of British Book Illustrators and Caricaturists; Ormond, George Du Maurier; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 67-68.

FRANCES EDWINA DUMM 1893-1990

American cartoonist and illustrator born in Sandusky, Ohio. After completing the Landon Correspondence School course in cartooning, she secured a job as political cartoonist on the Columbus Daily Monitor. She was the first female political cartoonist, a position she held before women gained suffrage. She began during the Wilson-Hughes campaign. While at the Monitor, she also drew a humor page called *Spotlight Sketches*, which included a comic strip entitled *The Meanderings of Minnie*, about a girl and her dog. The Republican paper did not survive long, but the George Matthew Adams Syndicate, impressed with her work, enlisted her to create another dog strip. The end product, *Cap Stubbs and Tippie*, made its first appearance in 1921. In 1934, King Features Syndicate began distributing the Sunday feature with the shortened title of *Tippie*. In the meantime, Edwina attended classes at the Art Students League in New York, studying under George Bridgman and Frank Gruher.

Her prolific career extended beyond newspaper illustration. For the editors of Life magazine, she created *Sinbad*, another dog cartoon which eventually appeared in the London Tatler, as well. She also collaborated with her brother Robert on *Alec the Great*, a single panel with verse for which she did the art work and he did the writing. In addition to her regular commitments, she drew illustrations for books, magazines, and Helen Thomas' musical compositions celebrating the *Tippie* series.

Bibl.: Horn, World Encyclopedia of Cartoons; O'Sullivan, The Art of the Comic Strip; Sheridan, Classic Comics and Their Creators; Robinson, The Comics; An Illustrated History; Goulart, The Encyclopedia of American Comics; Robbins, A Century of Woman Cartoonists; Cartoon Art Museum, Broad Humor; Clark, Ohio Art and Artists, pp. 292-293.

GREGOR DUNCAN **1910-1944**

American cartoonist born in Sausalito, California, Duncan studied with his uncle Maynard Dixon. He began his career as a teenager with the Sausalito News, and soon joined the San Francisco Call. He moved to New York in 1933. He published illustrations and political cartoons in Life magazine until it folded in 1936. By 1938, he submitted illustrations to Judge, including the section which dealt with society, *High Hat*. In 1939, Duncan illustrated the serialized version of

Gwen Bristow's novel, The Handsome Road. He joined the Army and was killed in action in Italy on May 29, 1944. At the time of his death he had just been assigned to the Stars and Stripes staff and was living in Italy with his wife, Janice, a Red Cross volunteer.

Bibl.: Elzea, "That was 'Life' (and its artists)," The American Magazine, 1890-1940, p. 10; "McClure's Best Seller," Editor & Publisher, July 29, 1939, p. 28; Judge, vol. 114 (Apr. 1938), p. 26-27; "Shell ends reunion of couple at front; kills artist husband of Red Cross aide," The New York Times, June 2, 1944, p. 3; AskArt Web site: <http://www.askart.com/askart/artist.aspx?artist=112257>

ALAN DUNN **1900-1974**

American social cartoonist, born in Belmar, New Jersey, attended Columbia University in 1918 and 1919, then studied at the National Academy of Design until 1923. He trained at the Louis Comfort Tiffany Foundation in Oyster Bay, New York, and in the summer of 1923, went abroad to attend the Fountainebleau School of Fine Arts in France, then the American Academy in Rome as a visiting fellow.

In 1926 he began contributing drawings to The New Yorker, and in 1936 was hired to do a monthly cartoon for the Architectural Record. Dunn maintained both of these associations throughout his career. Published anthologies of his work include Rejections (1931), Who's Paying for This Cab? (1945), The Last Lath (1947), East of Fifth (1948), Should It Gurgle? (1956), Is There Intelligent Life on Earth? (1960), A Portfolio of Social Cartoons: 1957-1968 (1968), and Architecture Observed (1971).

Bibl.: Horn, World Encyclopedia of Cartoons; Syracuse University, Art and Art Museums: Sixty Humorous Drawings by Alan Dunn and Mary Petty; Syracuse University, New York, New Yorker.

ROBERT JOSEPH DUNN, JR. ("BOB") **1908-1989**

American cartoonist, from Newark, New Jersey, trained at the Art Students League in New York City. While still in school, he sold

several cartoons to Judge and Life magazines, then became an artist on the staff of the Newark Ledger in his hometown. From there he began his long-term affiliation with Hearst's International News Service.

In 1932 Dunn became cartoonist Milt Gross's assistant, ghosting his King Features strip, *That's My Pop!* His affiliation with Jimmy Hatlo began in 1939, as co-writer for Hatlo's popular comic strips, *They'll Do It Every Time* and *Little Iodine*. In addition, he produced his own Sunday feature, *Just the Type*. He wrote several books, including I'm Gonna Be a Father! (1941), One Day in the Army (1944), Magic for All (1946), and Hospital Happy (1949). In 1963, when Hatlo died, Dunn acquired both of his features, sharing credit for *They'll Do It Every Time* with Tommy Thompson and Al Scaduto. He produced both that and *Little Iodine* until his death in 1989. He served as president of the National Cartoonists Society from 1965 to 1966.

Dunn also participated in television, serving as cartoonist for two NBC-TV shows, *Face to Face* (1946-1947) and *Quick on the Draw* (1950).

Bibl.: Horn, World Encyclopedia of Cartoons; LC card catalogue; Green and Walker, National Cartoonists Society Album; obit., New York Times, Feb. 2, 1989; Goulart, Encyclopedia of American Comics, p. 112-113.

BIL DWYER **active 1930s**

American comic strip artist created *When Mother was a Girl*, and succeeded Paul Fung in drawing *Dumb Dora* in 1932. His previous experience included selling gag cartoons to College Humor. Milton Caniff helped him put together the portfolio which landed the *Dumb Dora* position, and actually ghosted the early months of Dwyer's authorship. When Caniff ceased ghosting, the quality of the strip deteriorated and it ended in 1934.

Bibl.: O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

E

CARL FRANK LUDWIG ED **1890-1959**

Cartoonist and writer, originally from Moline, Illinois, took an art course at the age of 14. Ed, a graduate of Augustana College in Rock Island, Illinois, obtained a position as a cartoonist for the World Color Syndicate, when owner R. S. Grable hired him to draw a comic strip about a baseball fan called *Big Ben*. From 1913 to 1918, he returned to Illinois, where he reported news for the Rock Island Argus. While there, he developed *Luke McGlue*, the *Bush League Bearcat*, another comic strip character. In 1918, having chosen a career as a cartoonist over reporting, he became a sports cartoonist for the Chicago American. A few months later he was hired by the Chicago Tribune to create the comic strip for which he is best remembered, *Harold Teen*. Editor & Publisher wrote, "When Carl first conceived his comic strip dealing with young folks of teen age, the Armistice was only a few months old and soldiers were still returning home from the World War." Called *Seventeen*, the strip first appeared on February 1919 on a Sunday. It did not become a daily strip for three more months. Ed created a Jazz Age family representation of Flaming Youth. His characters survived until 1959, undergoing changes in clothing styles and jargon. He drew *Harold Teen* until his death, at which time it was permanently discontinued.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, Oct. 11, 1959, p. 86; Sheridan, Classic Comics & their Creators; O'Sullivan, The Art of the Comic Strip; Editor & Publisher, Jan. 21, 1939, p. 27; Goulart, The Encyclopedia of American Comics.

HEINZ EDELMANN **born 1934**

German designer and illustrator, born in Aussig on der Elbe, in what was Czechoslovakia. Between 1953 and 1958 Edelmann attended the Staatlichen Kunstakademie in Dusseldorf (State Art Academy), then became a free-lance artist, often working with his wife, Anna. He is credited with designing posters for the Kammerspiele

Dusseldorf and the West German Broadcasting Institution, and belonged to the staff of the magazine Twen. From 1967-68, he produced the art work for the Beatles' animated film, *Yellow Submarine*, for which he remains most famous. After moving to The Hague, he continued to free-lance. In 1975, he illustrated Manuel Gasser's Kochel-Verzeichnis, several of which Graphis reproduced in 1984.

An educator as well as an artist, Edelmann taught an art teachers' seminar in Dusseldorf from 1959 to 1961. He also taught at a school of applied art in the same city from 1961 to 1963. He has taught at the Stuttgart Academy of Fine Arts.

In recent years, he has illustrated and designed books, book jackets, and typography for the Klett-Cotta publishing house in Stuttgart. His illustrations have appeared in Andromedar SR 1 (1971), Anders als bei Schmetterlingen (1967), Die 51 schönsten Buchumschläge von Heinz Edelmann (1982) and Mehr ist dazu nicht zu sagen (1983).

Bibl.: Who's Who in Graphic Art; Horn, World Encyclopedia of Cartoons; Graphic Designers in Europe, 4; Weber, "Cookery Illustration," Graphis, no. 234 (November/December 1984), pp. 52-53; Wills, "Heinz Edelmann," Graphis (January/February 1963), pp. 60-67.

ROBERT W. EDGREN **1874-1939**

American cartoonist and sports writer studied at the University of California at Berkeley before making his 1895 career debut as a staff member of The Examiner, the San Francisco newspaper published by William Randolph Hearst. On Hearst's request he went to The Evening Journal in New York where he worked as a cartoonist. He served as a correspondent in Cuba during the Spanish-American War, drawing a powerful chronicle of its evils entitled, *Sketches from Death*. The sketches focused on war atrocities, which when Hearst challenged as exaggerated, Edgren collected photographs to prove their veracity. In 1904 Edgren became a sports editor for Pulitzer's Evening World. He also wrote and illustrated articles in Success during the first decade of the twentieth century. After World War I he made his home in California, serving on the California Boxing Commission. He published his cartoons throughout the country, through his affiliation

with the Bell Syndicate in the 1930s. He also wrote a syndicated column entitled *Miracles of Sport*.

Bibl.: Mallet's Index of Artists; Obit., New York Times, September 11, 1939, p. 19; Editor & Publisher, Aug. 29, 1931, p. 64; Success; "Robert Edgren, Cartoonist, Dies on Coast," Editor & Publisher, Sept. 16, 1939, p. 42.

GUS EDSON **1901-1966**

American comic strip artist from Cincinnati, Ohio, trained at the Pratt Institute and the Art Students League in New York City. He began his career in 1920 as a free-lance cartoonist, then in 1925, began working as sports cartoonist for the New York Graphic. In 1928 Edson joined the Paul Block newspaper chain, a job that was followed by a succession of others at the New York Evening Post (1929-30), King Features Syndicate (1930-31), and the New York Daily News (1931-35). While at the latter, he created the comic strip *Streaky* (1933), which he drew until 1935 when he took over *The Gumps* for the Chicago Tribune-New York News Syndicate after the untimely death of its creator, Sidney Smith. After the strip's popularity waned in 1955, he developed another feature with artist Irwin Hasen entitled *Dondi*, which centered around an Italian immigrant boy. Edson wrote the award-winning strip until his death.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, September 28, 1966, p. 47; Who Was Who in America, vol. 4; Green and Walker, The National Cartoonists Society Album, 1980; Goulart, The Encyclopedia of American Comics.

SAMUEL D. EHRHART **ca. 1862-1937**

American cartoonist and illustrator born in Pottsville, Pennsylvania, Ehrhart received his education in the New York City school system. Subsequently, he studied art in Munich. His work appeared in Harper's Monthly (1878-79), Puck (1880, and 1888-1913), and Judge (1887). In 1920 and 1930 he reported his profession as artist

and his birthplace as Pennsylvania to the Brooklyn, New York census-taker. He died in Brooklyn, New York in 1937.

Bibl.: Murrell, A History of American Graphic Humor; West, Satire on Stone, p. 428; Who Was Who in American Art, p. 183; Robinson, The Comics, p. 22, Samuel D. Ehrhart, 495 Fourth Street, Kings County, Fourteenth U.S. Census, Enumeration 668, Sheet 2B, January 3 and 5, 1920; Samuel D. Ehrhart, 495 Fourth Street, Kings County, Fifteenth U.S. Census, Enumeration District 24-602, Sheet 11A, April 7, 1930, "Wills for probate," New York Times, June 24, 1941, p. 38, "Deaths: Ehrhart, Samuel D." New York Times, Oct. 28, 1937, p. 25.

ERIC ERICSON **1914-1959**

American cartoonist and writer for radio and television born in East Orange, New Jersey. He studied with Maitland Graves at the Pratt Institute, and William McNulty and Robert Hale at the Art Students League in New York. His career as an artist began at the age of twenty-one, when he won a cartooning contest. As an employee of King Features Syndicate for twenty years, he wrote for comics and drew the strip *Herkimer Fuddle*, based on the writings of Sigmund Freud. Ericson also contributed artwork to The New Yorker, Collier's, Esquire, The Saturday Evening Post, Look, American, and True.

Bibl.: Who's Who in American Art, 1959; Obit., New York Times, August 5, 1959, p. 27; Heimer, Famous Artists and Writers of King Features Syndicate; Obit., New York Herald-Tribune, Aug. 6, 1959, p. 10.

KENNETH ERNST **1918-1985**

American comic strip artist, born in Stanton, Illinois, trained at the Chicago Art Institute and the Chicago Academy of Fine Arts. Early in his career he assisted Nick Nichols on his *Peter Pan* comic strip, and around this same time, created his first comic book, The Sapphire Eye of Sehkmēt. Ernst joined the Chesler studio in 1936, and produced the comic books Buck Jones and Clyde Beatty for the Western Publishing Company, and Larry Steele for National Periodical Publications (1939-

40). He also worked on other comic books including Magic Morrow and Whitey Harrison; drew national comic strip advertising art; and sold his artwork through the mail to Big Shot Comics and Detective Comics in New York. In addition, he produced *Crackajack*, *The Funnies* and *Super Comics* for the Whitman line,

In 1940, Ernst began working as an assistant to Leon Beroth and Carl Hammond, ghosting on the comic strip, *Don Winslow of the Navy*, while continuing to free-lance for comic book publishers. Two years later, he joined writer Allen Saunders in producing the comic strip for which he is best known, *Mary Worth*, for Publishers Syndicate, which he worked on until his death.

Bibl.: "Capone's Beer Trucks Shaped Art Career," Editor & Publisher, June 15, 1968; Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics; Goulart, Great American Comic Book Artists.

EILEEN EVANS

British artist Eileen Evans studied commercial art at the Reimann School in London from 1937 to 1939. She became a graphic artist for the British Ministry of Information in 1940 where she worked under Reginald Mount. After the war she and Mount continued working for the renamed Central Office of Information. Her working relationship with Mount continued into the late 1960s with the Mount/Evans Studio. Together they won awards for their anti-smoking and road safety campaigns. Eileen Evans donated their papers to the Victoria and Albert Museum Archive of Art and Design in 1995.

Bibl.: Elizabeth Lomas, Guide to the Archive of Art & Design, Victoria & Albert Museum (2001), p. 185;; The National Archives of England web site, The Art of War:
http://www.nationalarchives.gov.uk/theartofwar/artists/evans_eileen.htm

POWYS ARTHUR LENTHALL EVANS ("QUIZ") 1899-1981

British caricaturist, painter, and brother of artist Gwen Evans, born in London, England. He trained with the painters Spencer Gore

and Robert Bevan, attended the Westminster School of Art, and then studied with Professor Henry Tonks at the Slade School of Art. He also worked under the artists Walter Sickert and Laura Gosse. During World War I he served with the Welsh Guards. In 1922, an exhibition of his caricatures garnered public interest and led to a career as a cartoonist. Evans is well-known for his contributions to magazines, in particular, his weekly caricatures of noted individuals for the Saturday Review, signed "Quiz." His work also appeared in Everyman's, Time & Tide, and the London Mercury. By 1928 his popularity had increased, and he appeared most frequently in the publication Caricature of To-Day. He retired during the 1930s and moved to Wales where he continued to paint.

Bibl.: Waters, Dictionary of British Artists Working 1900-1950; Feaver, Masters of Caricature; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 71-72.

F

LEE FALK 1911-1999

American comic strip writer, playwright, and theatrical producer and director, created and wrote *Mandrake the Magician* in 1934, for which he was best known, while still a university student. Phil Davis originally drew the strip. Falk, a University of Illinois graduate, also created and wrote *The Phantom* (1936), first drawn by cartoonist Ray Moore, for which he received a National Cartoonists Society award in 1986. Not believing in violence, he never had the Phantom kill anyone in the strip. King Features syndicated both strips. During World War II, Falk served in the Office of War Information as chief of the radio foreign language division. In 1944 he entered the army. He wrote and collaborated over 300 plays, including Passionate Congressman (1945), Home at Six (1965) and a musical version of Mandrake (1974). His one regret is that his work was never produced on Broadway.

Bibl.: Horn, World Encyclopedia of Comics; Robinson, Comics: An Illustrated History of Comic Strip Art; Goulart, The Encyclopedia of American Comics; Who's Who in America, 1992-93; Heimer, Famous Artists and Writers of King Features Syndicate; Joseph Szadkowski, "Father of the Phantom," World and I (November 1995): 136-143; Wikipedia entry, http://en.wikipedia.org/wiki/Lee_Falk

JOSEPH FARRIS born 1924

American cartoonist born in Newark, New Jersey. Before entering the military in 1943, Farris took art lessons from cartoonist, Richard Taylor. While in the service, some of his work appeared in the armed forces newspaper, Stars and Stripes. After World War II, he continued his studies in Biarritz, France, for four years at the Whitney School of Art in New Haven, Connecticut, and at the Art Students League in New York. While studying at the Whitney, he made his first sale to The New York Times.

Farris worked for a year as an illustrator before free-lancing cartoons. The New Yorker, The Saturday Evening Post, True, Ladies Home Journal, Playboy, Saturday Review, and Punch, are some of the many magazines which have published his work. He also drew a panel of social humor entitled, *Farriswheel*, for the Chicago Tribune-New York News Syndicate from 1971-74. United Media began distributing another cartoon strip, *Phipps*, in 1986. He joined the staff of The New Yorker in 1971. A selection of his cartoons are compiled in UFO-Ho Ho! (1968), Phobias and Therapies (1977) and Just a cog in the wheel (1989). Selections of his work have been published in such cartoon compilations as The New Yorker 1975-1985 Anniversary Album and Pilgrim's regress: cartoons from the pages of The Critic (1979). In addition to cartooning, Farris paints, for which he has won critical acclaim and awards.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1982, 1993-1994; Wells, Pilgrim's Regress; Copyright Monograph File, Library of Congress, Joseph Farris' web site:
<http://www.josephfarris.com/whnjs.htm>

FERNAND FAU **1858-1919**

French cartoonist, illustrator, and author born in Poitiers, France. His work appeared in Le Boulevardier, Le Courrier Francais, Le Chat Noir, Les Hommes d'aujourd'hui, Revue Illustree, Le Rire, and Trente histoire en images sans paroles, Nathan ed. (1902). He contributed cartoons to the British periodical, Fun in 1900. Fau is also the illustrator of books by Germain, Lemonnier, Zola, and others. He died in Paris in 1919.

Bibl.: Osterwalder, Dictionnaire des illustrateurs 1800-1914; Houfe, Dictionary of British Book Illustrators and Caricaturists, 1800-1914, p. 298, Entry for Ferdinand Fau on Lambiek.net web site:
<http://lambiek.net/artists/f/fau-fernand.htm>

MARY FULLERTON FAULCONER **born 1912**

American painter and designer, born in Pittsburgh, Pennsylvania, Faulconer trained at the Pennsylvania Museum School of Art and with Alexey Brodovitch. She taught advertising at the Philadelphia Museum School of Art between 1936 and 1940. In 1940 she served as Art Director for Harper's Bazaar, and in 1945, assumed the same position with Mademoiselle magazine. In addition, her art has appeared in Fortune, House and Garden, Life, Look, Seventeen, Town and Country and Vogue magazines. In the 1970s the U.S. Postal Service commissioned her to design such stamps as the 1978 Rose and the 1982 Love. In addition to her her graphic work, Faulconer has exhibited her paintings since the 1940s to critical acclaim.

Bibl.: Who's Who in American Art, 1972, 1991-92, 1993-94; AskArt web site:

http://www.askart.com/askart/f/mary_faulconer/mary_faulconer.aspx

**WALTER ERNEST FAWKES ("TROG")
born 1924**

British caricaturist and political cartoonist from Ontario, Canada, has spent his career in England. Fawkes, known by his pseudonym Trog, moved to England with his family when he was seven, where he attended the Sidcup School of Art at Kent and the Camberwell School of Arts and Crafts.

While serving in World War II, he drew maps and painted camouflage. His big break came when his work attracted the attention of Leslie Illingworth, political cartoonist for the Daily Mail, who secured Fawkes a job on the paper's art staff in 1945. Four years later, he began drawing the comic strip *Flook*, originally named *Rufus*. When George Melly took over writing dialogue in 1958, the news inspired the strip, which often had political overtones. In 1959 he also became the political cartoonist for the Spectator, then worked successively for the New Statesman, beginning in 1965, and the Observer in the same year. Upon Illingworth's retirement from the Daily Mail in 1968, Fawkes became the paper's principal cartoonist, maintaining the position until 1971. He then switched to Punch, drawing political cartoons and full-color covers for the popular humor magazine. In 1976 he was selected International Political Cartoonist of the Year, in recognition of his work which is more comic than bitter or scathing. By 1982 he had returned to the Observer, having been named Political Cartoonist of the Year for his work on that paper. The Daily

Mail ceased to publish his strip in 1984, after 35 years of publication. Its rival, The Daily Mirror quickly snatched up the popular comic. In 1986 he began contributing cartoons to a new British tabloid, Today. After a distinctive 60-year career, he retired from cartooning in 2005 due to failing eyesight.

Fawkes has published collections of his work, including Trog Shots (1984), and several compilations of *Flook* cartoons.

He has not limited his creative outputs to paper. Fawkes is an accomplished clarinetist, and co-founded artist Humphrey Lyttleton's jazz band in 1948. His nickname, Trog, comes from yet another jazz band, Troglodyte.

Bibl.: Feaver, Masters of Caricature; Horn, World Encyclopedia of Cartoons; Kery, Great Magazine Covers of the World; LC Artist Files; Perry and Aldridge, The Penguin Book of Comics (1971); Kallaughner, "British Drawing Board," Target (Summer 1982), p. 25; Kallaughner, "British Drawing Board," Target (Winter 1984), p. 32; Kallaughner, "British Drawing Board," Target (Spring 1986), p. 30; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 73-74; British Cartoon Archive, University of Kent Web site: <http://opal.kent.ac.uk/cartoonx-cgi/artist.py?id=48>, Giles Wilson, "Farewell blues," BBC News Magazine, Aug. 17, 2005, online at: <http://news.bbc.co.uk/1/hi/magazine/4145106.stm>

LAURENCE FELLOWS

1885-1964

American cartoonist and advertising artist, born in Ardmore, Pennsylvania, Fellows attended the Pennsylvania Academy of Fine Arts and continued his studies in England and France. His work appeared in Judge, Life, Vanity Fair, Apparel Arts, and Esquire. At the start of the century he lived and worked in Philadelphia. Of special note, are his advertisements for Kelly-Springfield tires.

Bibl.: Horn, World Encyclopedia of Cartoons; Pitz, 200 Years of American Illustration; Reed, Illustrators in America; Who's Who in Art (1912), p. 69.

PERCY HUTTON FERON ("POY")

1874-1948

British cartoonist born in Shanghai, China and trained in New York at the Art Students League and the Chase School of Art, before working with Hubert Herkomer in Bushey, England. In 1905 Feron went to Manchester, where he was employed by The Evening Chronicle, The Sunday Chronicle, and The Daily Dispatch. He moved to London in 1913 to work for The Evening News, remaining with the paper for twenty-two years. Feron then joined The Daily Mail for which he drew cartoons until 1938. His work is collected in several published volumes. He published a few compilations of his work, including Poy's War Cartoons (1915) and 100 Poy Cartoons (1920), as well as How to Draw Newspaper Cartoons (1936).

Bibl.: Obit., New York Times, Nov. 6, 1948, p. 13; Waters, Dictionary of British Artists Working 1900-1950; Who Was Who Among English and European Authors; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 74-75.

DOROTHY LAPHAN FERRISS

1887-1975

American illustrator, painter, and native New Yorker, Ferriss attended the Art Institute of Chicago, the Cranbrook Academy of Art, and studied under Robert Henri. She began her career as a cartoonist and illustrator for Vanity Fair. She also designed covers for that magazine, and for Golden Books. The artist was in her eighties when she died.

Bibl.: Collins and Opitz, Women Artists in America; Who's Who in American Art, 1962; Obit., New York Times, February 10, 1975, p. 30, Social Security Death Index.

ARTHUR GAVIN FINLEY

1887-?

American illustrator whose work appeared in Vanity Fair, worked in New York City. He studied art in Paris from 1910-1911, and returned again in 1920 and 1922. He was a member of the Society of Illustrators in 1914 and participated in an Art Alliance exhibition of

book illustrations in 1919. He remained in Manhattan into the late 1910s. In addition to being an illustrator, Finley was an amateur magician who invented the Tent Vanish. He was a member of the New York "Inner Circle" of magicians and used the stage name of Henry Gavin. He became a businessman, working for Laird & Co in the 1940s.

Bibl.: American Art Annual (1915), p. 372; American Art Annual (1917); Conde Nast Library Files; New York Telephone Company, New York City Telephone Directory, Oct. 10, 1918, p. 200; Who Was Who in American Art, p. 202, "Notes on Current Art," New York Times, Aug. 3, 1919, p. 35, Steve Freeman, "Arthur Finley: known for being unknown," The Linking Ring, 81, 8 (Aug. 2001).

ANNE HARRIET FISH 1890-1964

British illustrator, painter, and textile designer, also known as Anne Sefton, was born in Bristol, England. Fish studied art with C.M.Q. Orchardson and John Hassall, and at the London School of Art and at the New School of Art in Paris. Her satirical drawings appeared in Vanity Fair, Harper's Bazaar, both the British and American editions of Vogue, The Patrician, Punch, Tatler, Pan, Cosmopolitan, and other popular magazines. Her naughty and cute women appeared on over thirty Vanity Fair covers between 1914 and 1927. She created a comic strip, *The Adventures of Eve*, which appeared in Tatler during World War I. As a commercial artist, Fish designed advertisements for Abdulla cigarettes and Eno's Salts. She wrote and illustrated several books, including The Eve Book (1917), High Society (1920), The Rubaiyat of Omar Khayyam (1922), and Harry Graham's The World We Laugh In (1924).

Bibl.: Fish, High Society; Houfe, Dictionary of British Book Illustrators and Caricaturists; Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Kery, Great Magazine Covers of the World; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 78.

DUDLEY T. FISHER, JR.

1890-1951

American comic artist was born in Columbus, Ohio. While attending Ohio State University, he worked as a layout artist for the Columbus Dispatch. What started out as a job for the Christmas vacation turned into a long association with the newspaper, which included drawing the weekly page *Jolly Jingles* in 1919, also known as *Annabelle and Flo*. A brief hiatus during World War I, when he commanded the 45th Photo Section of the Army, Fisher changed his drawing perspective after logging many hours in planes. Returning to Columbus, Fisher redesigned the photographic department. Among his other accomplishments are his popular comic creations. *Right Around Home*, begun in 1935 and syndicated by King Features in 1938, was innovative in its bird's-eye perspective. The character Myrtle, fashioned after the artist's teenage daughter, first appeared in 1942.

Bibl.: Obit., New York Times, July 11, 1951, p. 23; Sheridan, Classic Comics & their Creators; O'Sullivan, The Art of the Comic Strip; Clark, Ohio Art and Artists, p. 290.

EDWIN ZAALMON FISHER

American cartoonist whose work has appeared in The New Yorker, Harper's, Punch, Spectator, Esquire, The Saturday Review, and The Opera Quarterly since he began publishing in the late 1940s. Compilations of his work have been published as Ed Fisher's First Folio (1959) and Maestro Please! (1992). His cartoons have also been included in The Art in Cartooning: Seventy-five years of American magazine cartoons, an anthology he also co-edited (1975).

Active as a cartoonist, Fisher belonged to the Cartoonists Association in the 1980s.

Bibl.: Copyright Monograph File, Library of Congress; Fisher, Maestro Please!; Fisher, First Folio; The Art in Cartooning; Cartoonist Profiles (Sept. 1988), p. 65; The New Yorker, 1994.

HAMMOND EDWARD FISHER ("HAM") 1901-1955

American cartoonist, born in Wilkes-Barre, Pennsylvania, created of the boxing strip, *Joe Palooka*. Fisher began his career working for local newspapers including the Wilkes-Barre Herald, where he met the boxer that served as the prototype for the Joe Palooka character. He continued to work on his hometown papers until the latter part of the 1926 when he moved to New York. There he found employment as an advertising salesman for the New York Daily News.

He joined the McNaught Syndicate, for which he successfully promoted the comic strips *Show Girl*, renamed *Dixie Dugan*, and his own *Joe Palooka*. When two dozen papers agreed to carry *Joe Palooka*, McNaught agreed to syndicate it, and published it in 1928. Although Fisher enjoyed the immense popularity of his creation, an unsavory legal battle with Al Capp, his former assistant and creator of *L'il Abner*, from the mid 1930s into the 1950s, led to his decline. After Capp made several unflattering references to his former employer in print, Fisher retaliated by accusing him of producing obscene work, reportedly defending his position with doctored drawings. This led to an embarrassing reprimand and his suspension from the National Cartoonists Society. Several months later, Fisher committed suicide, leaving *Joe Palooka* in the hands of his assistant, Moe Leff.

Bibl.: Horn, World Encyclopedia of Comics; Dictionary of American Biography, suppl. 5; Who Was Who in America, vol. 3; Goulart, The Encyclopedia of American Comics.

HARRY CONWAY FISHER ("BUD") **1885-1954**

American cartoonist born in Chicago, creator of the characters Mutt and Jeff. Fisher attended the University of Chicago briefly before joining the San Francisco Chronicle in 1905. There he did layouts, cartoons, and created the comic strip known as *A. Mutt* which appeared daily beginning in November, 1907. Fisher had the foresight to secure the copyright for the strip in his own name, and trademark the title. So, when he went to work for Hearst's San Francisco Examiner in 1908 and the Chronicle hired Russ Westover to produce the strip, Fisher threatened to sue on the grounds that he held the copyright and the Chronicle dropped its strip. Thus, the fate of Outcault and Dirks did not befall him. While at the Examiner he added the character Jeff to his strip. The following year, Fisher was sent to New York to draw Mutt and Jeff's antics for the New York American, and at that time, the

comic strip entered national syndication. When Fisher's contract with Hearst terminated in 1915, he accepted a lucrative offer to produce his strip for the Wheeler Syndicate. A legal battle between Fisher and the Hearst organization ensued, to determine who owned the rights to the strip. The judgement favored Fisher, because he held the copyright. The profits from the strip, as well as merchandising made Fisher the wealthiest cartoonist before World War I. He relished his wealth, purchasing race horses, driving a Rolls Royce and frequenting nightclubs. From 1915 to 1931 *Mutt and Jeff* (as it eventually was known) was a regular feature in the New York World. Its distribution was assumed by the Bell Syndicate (1921) and later, by Fisher's own company. By the 1920s Fisher left most of the strip production in the hands of his assistant, Ed Mack who was later replaced by Al Smith. After the artist's death, *Mutt and Jeff* was continued by his longtime assistant, Al Smith until 1981.

Bibl.: Dictionary of American Biography, suppl. 5; Horn, World Encyclopedia of Comics; Obit., New York Times, September 8, 1954, p. 31; Harvey, "Bud Fisher and the Daily Comic Strip," Inks, vol. 1, no. 1 (Feb. 1994), p. 16-19; John Wheeler, I've Got News For You; Goulart, The Encyclopedia of American Comics.

THORNTON FISHER **1888-1975**

American cartoonist and feature writer for the New York Evening World in 1918 through the early 1920s, having already had a substantial career in newspapers. Fisher left the World in 1923, for a career in a different communications field, that of the burgeoning radio industry. The National Broadcasting Company hired him through its New York station, WEAf, where he produced *Dramatic High Spots of Sports* and *Pictures on the Air*. During the 1930s, Fisher also worked for Street & Smith, a comic book publisher which provided a haven for otherwise unemployed cartoonists. However, he left cartooning behind for radio. Fisher's career, international in scope, included participating in an International Radio Convention in Europe, where he served as an official delegate. In 1960, he moved to Washington, D.C. where he continued to work as a broadcaster, and worked briefly for the Washington Star as a sports cartoonist.

Bibl.: Goulart, The Encyclopedia of American Comics; R. L. Polk & Co.'s Trow General Directory of New York City embracing the boroughs of Manhattan and Bronx, 1920-21, vol. 132, p. 688; Obit., Washington Post, Aug. 22, 1975, Sect. C, p. 8.

DANIEL ROBERT FITZPATRICK
1891-1969

American editorial cartoonist and two-time recipient of the Pulitzer prize born in Superior, Wisconsin. His early formal training, acquired at the Chicago Art Institute, was supplemented by a keen interest in cartooning that had extended well beyond his youth.

In 1911 noted editorial cartoonist Luther Daniels Bradley, hired Fitzpatrick to do sports layouts, cartoons, and panel drawings for the Chicago Daily News. The aspiring artist received an unexpected opportunity to indulge his preference for editorial cartooning when Bradley fell ill for nine months. The return of the senior cartoonist forced Fitzpatrick to look for other career opportunities, and in 1913 he made a decisive move to the St. Louis Post-Dispatch where he realized his long-time ambition of becoming a full-time editorial cartoonist. He stayed with the Post-Dispatch until his retirement in 1958 after a distinguished career, highlighted by two Pulitzer Prizes (1926 and 1955). His cartoons were not syndicated until 1939, when the Des Moines Register and Tribune Syndicate picked them up. In 1939, Editor & Publisher commented, "Fitzpatrick draws with simplicity and power. ... He is able ... to make a simple cartoon of the most complicated developments and to hit the nail on the head forcefully."

In addition to his regular duties, Fitzpatrick drew illustrations for Collier's, and filled in for the highly respected Rollin Kirby, during his summer vacations from the New York World four times during the 1920s. Fitzpatrick also contributed to the war effort, drawing a series of posters for the Army Air Force at Randolph Field. His work is anthologized in Cartoons by Fitzpatrick (1947) and As I Saw It (1953).

Bibl.: Fitzpatrick, As I Saw It; Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 5; Editor & Publisher, Apr. 15, 1939, p. 32.

JAMES MONTGOMERY FLAGG
1877-1960

American illustrator and writer born in Pelham Manor, New York. As a youngster Flagg drew and as early as September 1890, his work appeared in the children's magazine St. Nicholas. The publication of his drawings in Life, Judge, and other magazines followed, and in 1893 St. Nicholas selected him to cover the World's Columbian Exposition at Chicago.

From 1894 to 1898, Flagg studied at New York City's Art Students League under John H. Twachtman and J. Carroll Beckwith. He then continued his formal training abroad at Hubert Herkomer's Art School in Bushey, England and at the atelier of Victor Marec in Paris. After spending the next four years traveling in the United States and overseas, he settled in New York City where he earned a considerable reputation as an illustrator. He contributed to such prominent contemporary magazines as Harper's, McClure's, Cosmopolitan, and Liberty, and grew famous for his portraits, which he produced throughout his career.

Flagg created his most significant work between 1917 and 1919 when he was employed as New York state military artist. During the time of United States involvement in World War I, he designed at least forty-five posters, including the most celebrated one of Uncle Sam pointing at the viewer, and conveying the message, "I Want You for U.S. Army." Perceived as a major contribution toward the success of the recruitment campaign, it was reissued during World War II. Flagg produced other posters for the United States Department of Forestry, for some of Franklin D. Roosevelt's election campaigns, and during the Second World War for various patriotic concerns.

Flagg's literary contributions include scripts for humorous films around 1920, satirical plays, and a number of books including the autobiographical Roses and Buckshot (1946).

Bibl.: Dictionary of American Biography, suppl. 6; Webster's American Biographies; Obit., New York Times, May 28, 1960.

MAX FLEISCHER **1883-1972**

American cartoonist, born in Vienna, Austria, pioneered as a producer of animated films and as an inventor. He came to the United States with his family at the age of four, and later attended the

Mechanic's and Tradesmen's School, Cooper Union and the Art Students League, where he studied under George Bridgman.

After the completion of his training in 1900, Fleischer began working at the Brooklyn Eagle, then later, as a retoucher and photoengraver with a commercial firm in Boston. In 1914 he returned to New York, where he did some commercial artwork before serving as art editor on Popular Science Monthly. Combining his interest in cartoons and mechanics, Fleischer invented the rotoscope (patented 1917), a device used to achieve fluid motion in animation by tracing live action footage.

Next, he worked with animator J.R. Bray before producing technical animated cartoons for the Army during World War I. In 1919, with his brother Dave, he founded Out of the Inkwell Films, Inc. Their notable achievements are the Inkwell cartoons featuring Ko-Ko the Clown, the Song Car-Tune series in which encouraged the audience to sing along with a bouncing ball, Talkartoons which introduced Betty Boop around 1930, and Popeye the Sailor, first released in 1933. Although Fleischer took credit for creating the comic strip *Betty Boop* Bud Counihan actually drew it.

Increased union activity and high production costs made it necessary for the Fleischer Studios to relocate from New York to Miami in 1938. During this time the studio's successes included the Superman series and the Popeye cartoons. However attempts at feature-length films like Gulliver's Travels, completed in 1939, and the 1941 Mr. Bug Goes to Town failed.

In 1942 Paramount took over the Fleischer studios where Max remained active producing films, writing, and eventually published a mail order course in animation in 1951. In 1958 he went to New York to supervise the art department at Bray Studios and three years later, produced a new series of Out of the Inkwell cartoons. Fleischer then moved with his wife to California where he spent the remainder of his life.

Bibl.: Horn, World Encyclopedia of Cartoons; Cabarga, The Fleischer Story; Something About the Author, vol. 30; Goulart, The Encyclopedia of American Comics.

DICK FLETCHER
active 1950s

American comic strip artist began his career as an assistant to Carl Ed on *Harold Teen*. He was most famous as the artist for *Jed Cooper, American Scout*, beginning in 1950, for the Chicago Tribune. The dialogue was written by Lloyd Wendt. It served to counterbalance the popular western strip, *Scarlet and Chips* published in a rival Chicago paper, the Sun-Times. During the 1950s he also teamed with Athena Robbins to produce another comic strip distributed by the Chicago Tribune Syndicate, *Old Glory*.

Bibl.: Chicago Tribune; Horn, Comics of the American West, p. 53; "Classification of Syndicated Features," Editor & Publisher, July 28, 1956, p. 43; Syndicated Features Listed by Author," Editor & Publisher, July 28, 1956, p. 64, Stripper's Guide Web site for March 19, 2007: <http://strippersguide.blogspot.com/2007/03/news-of-yore-jed-cooper-strip-begins.html>

JOHN J. FLOHERTY, JR.
1907-1977

American commercial artist, designer, cartoonist, and painter, born in New York City, Floherty studied at Columbia University, the Art Students League under George Bridgman, the Grand Central School of Art under Harvey Dunn, and abroad. A contributor to The New Yorker beginning in 1931, Floherty also provided illustrations for such other national magazines as Collier's, Modern Screen, Ballyhoo, and College Humor. He also created publicity for Paramount, MGM, RKO and United Artists.

During the Second World War Floherty served as a combat artist, recording his impressions of the invasions at Iwo Jima and Okinawa. He illustrated Where Away in 1945. In 1958 he was contracted by the government to produce posters for the United States Coast Guard. His other work includes drawings of army and prison life and life as a freighter seaman, motion picture posters, travel brochures, cartoons, and illustrations for such children's books as Baseball Bonus Kid (1961), The Hidden Ruin (1966) and How Man Began (1972).

Bibl.: Reed, Illustrator in America; Who's Who in American Art, 1938-39, 1962; Who Was Who in American Art, p. 206; U.S. Social Security Death Index 1.13.

RICARDO FLORES
1878-1918

French illustrator, born in Alençon, gained fame for his humorous and satirical drawings published in L'Assiette au Beurre, Clou, Sourire, and Cri de Paris. He became a staff artist for Le Rire. He also illustrated J. Richepin's La Chanson des Gueux. He died while serving in the French Armed Forces in Rennes during World War I.

Bibl.: Benezit, Vollmer; Ricardo Flores, "Boches!," Cartoons, vol. 7 (Apr. 1915), pp. 623-631.

JEAN-MICHEL FOLON
1934-2005

Belgian illustrator, cartoonist, painter, designer, printmaker, and commercial artist originally from Uccle, near Brussels. He abandoned the study of architecture in 1955 for a career as an illustrator and settled in France. His cartoons and cover designs have been published by numerous periodicals since 1960, including L'Express and Le Nouvel Observateur in France, and Fortune, The New Yorker, The Atlantic Monthly, Time and The New York Times in the United States. Folon has also produced artwork for advertisements, television and music, as well as work celebrating the Milan Triennale in 1968 and the 1989 Bicentennial of the French Revolution. He has exhibited widely in Europe, the United States, South America and Japan. As a poster artist, he has created images for Amnesty International, the Cannes Film Festival, Olivetti, Silicon Valley, and European Community elections. His murals grace the walls of London's Waterloo Station and a metro station in Brussels. He has illustrated the works of Kafka, Lewis Carroll and Jorge-Luis Borges. He also collaborated in making films with William Klein and Alain Resnais, as well as producing his own, including Le cri (1967) and Qui êtes-vous, Polly Magoo? (1967). He has also worked as an animator. In 1992 Folon created a series of watercolors based on Ralph Ellison's Invisible Man. He died in Monaco in 2005.

Bibl.: Who's Who in Graphic Art; Horn, World Encyclopedia of Cartoons; Soares, Art of the Times; I Manifesti di Folon; Folon; Copyright Monograph File, Library of Congress; Francois Mathey, "Folon," Graphis, no. 156 (1971/72), pp. 382-397; Horn, Contemporary

Graphic Artists, vol. 3 (1988), pp. 66-68, Christopher Masters, "Obituary: Jean-Michel Folon: Prolific artist whose Everyman figure stood as a universal protest against modern life," The Guardian, Nov. 4, 2005, p. 36.

JEAN LOUIS FORAIN **1852-1931**

French cartoonist, illustrator, printmaker, and painter originally from Reims. He trained in the arts under Jacquesson de la Chevreuse (1866-67), Jean-Leon Gerome at the Ecole des Beaux-Arts (1867-68), Jean-Baptiste Carpeaux (1869-70), and Andre Gill (1870-73).

In 1876 Forain began a long and distinguished career working for the French press with the publication of his drawings in Le Scapin, followed by La Cravache. From then on, his work appeared in such periodicals as Le Monde Parisian, Le Chat Noir, La Vie Moderne, Gil Blas, La Revue Illustree, L'Echo de Paris, Le Journal, Le Rire, Le Figaro and Le Courrier Francais. He also founded the humorous paper Le Fifre (published 1889-90) and established a decidedly political paper entitled Psst...! with Caran D'Ache, which they published in 1898 and 1899. In 1925 Forain, who earlier exhibited with the Impressionist painters and was profoundly influenced by Edgar Degas, left his career with the press in order to devote him energy to painting.

An active member of the artistic community, he served as President, founded the Societe des Humoristes, and was elected President of both the Societe Nationale Dessinateurs-Humoristes and the Societe Nationale des Beaux-Arts. Published albums of his work include La Comedie Parisienne (1892), Albums de Forain (1893), Les Temps Difficile (1893), Nous, Vous, Eux (1893), Doux Pays (1897), and La Vie (1897).

Bibl.: Faxon, Jean-Louis Forain; Phaidon, Dictionary of Twentieth Century Art; Benezit.

CHARLES H. FORBELL **1886-1946**

American cartoonist and student of the Pratt Institute born in Brooklyn, New York. He first joined the art staff of the New York

World, while at the same time selling drawings to Life and Judge magazines. He drew the series *In Ye Good Old Days* for Life, and the series' *In Ancient Times, Ancient Sources of Modern Inventions*, and *Little Known Occupations*, for Judge. He also belonged to the Guild of Free Lance Artists of the Authors' League of America in New York.

Forbell, also a commercial artist, produced advertising for Roger's Peet outfitters (for thirty years), Aetna Casualty of Hartford, Connecticut, and the Central Savings Bank of New York.

Bibl.: American Art Annual, 1932; Horn, World Encyclopedia of Cartoons; Obit., New York Times, April 16, 1946, p. 25.

CARLO DE FORNARO **1871-1949**

Italian caricaturist and writer owned and edited the newspaper El Diario, which he helped to establish in Mexico City. After moving to New York, he wrote the brochure *Diaz, Czar of Mexico*, which resulted in a libel suit and imprisonment. His book, A Modern Purgatory (1917) chronicled his incarceration. Among the published collections of his caricatures is Mortals & Immortals (1911). Some of his engravings were published in Success.

Bibl.: Obit., New York Times, August 26, 1949, p. 20; Obit., Wilson Library Bulletin, October, 1949, p. 104; Success, Dec. 1901.

VICTOR CLYDE FORSYTHE **1885-1962**

American painter, sculptor, and cartoonist, born in Orange, California, trained by Louisa MacLeod at the School of Art and Design in Los Angeles, and Frank DuMond at the Art Students League in New York. In 1905 Forsythe began working for the New York World. He created several comic strip series, including the 1914 *Flooey and Axel*, which detailed the adventures of two German Americans. In 1916 and 1917 *Flicker Films* made fun of the movie industry. He introduced his most famous character Joe Jinks in the 1918 strip, *Joe's Car*, about a man obsessed with his automobile. Joe Jinks reappeared in 1928, with the feature bearing the title *Joe Jinks*. Originally about a boxing promoter, King Features picked up the successful strip in 1933.

Forsythe signed with King Features in 1934, and produced *Way Out West*, as well as a domestic strip titled *The Little Woman*. In 1937 and 1938 Forsythe returned to *Joe Jinks* then suffered a nervous breakdown. Eventually, he returned to California and devoted his time to painting.

Bibl.: Samuels, Illustrated Biographical Encyclopedia of Artists of the American West; Obit., New York Times, May 26, 1962, p. 25; Goulart, The Encyclopedia of American Comics.

HAROLD RUDOLPH FOSTER ("HAL")
1892-1982

American cartoonist and illustrator, born in Halifax, Nova Scotia, Canada, trained at the Art Institute of Chicago around 1921, the National Academy of Design, and the Chicago Academy of Fine Arts. Foster began his career illustrating the Hudson Bay Company catalog in Winnipeg, Canada before emigrating to the United States in 1921. He worked as an illustrator and advertising artist, and in 1929 drew the daily comic strip *Tarzan* briefly, returning in 1931 to draw the Sunday page for United Features Syndicate. He relinquished the strip in 1937, and in the same year created *Prince Valiant* for Hearst's King Features Syndicate. From 1944-45 it was accompanied by another Foster strip about the Middle Ages entitled, *The Medieval Castle*. Foster worked on *Prince Valiant* until his retirement in 1979, although he gave up drawing the Sunday page after 1971.

Bibl.: Contemporary Authors, 107; Horn, World Encyclopedia of Comics; Obit., New York Times, July 27, 1982, p. D23; Goulart, The Encyclopedia of American Comics.

FONTAINE TALBOT FOX
1884-1964

American cartoonist, born in Louisville, Kentucky, began working for the Louisville Herald after graduation from high school. From 1904 to 1906 he attended the University of Indiana. Upon leaving university, he returned to Louisville to work on the Post, then switched to the Louisville Times (1908-1910) followed by the Chicago Evening Post (1910-1915). According to Goulart, Fox began to draw *Toonerville Folks* as a weekly feature for the Chicago Post, under

various titles. In 1913, he became associated with the Wheeler Syndicate which distributed *Toonerville Folks*. The cartoon, penned by Fox until 1955, was distributed by the Bell Syndicate beginning in 1920, and later by the McNaught Syndicate. He sought distribution with the Bell Syndicate, owned by John Wheeler again from 1924 to 1942 and 1949 to 1955. The Toonerville Trolley made its first appearance in 1916. Fox retired in 1955. Several published compilations of his cartoons include F. Fox's Funny Folk (1917), and The Toonerville Trolley and Other Cartoons (1921).

Bibl. Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Who Was Who in America, vol. 4; Goulart, The Encyclopedia of American Comics, p. 139; Gordon Campbell, "Fountain Fox," Cartoonist Profiles (March 1982), pp. 26-31.

ROY FOX **born 1924**

American cartoonist who studied at Temple University and trained at the Art Students League in New York. He began his career as a cartoonist at the Philadelphia Bulletin in 1939. He took over Hal Rasmussen's comic strip *Aggie Mack* in 1962, which was shortened to *Aggie* in 1966. When the strip was canceled in 1971, Fox created *Tweety Pie*.

Bibl.: Robinson, Comics; An Illustrated History of Comic Strip Art; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1966, p. 75, Wikipedia Web site: http://en.wikipedia.org/wiki/Aggie_Mack , Lambiek.net Web site entry for Roy Fox: http://lambiek.net/artists/f/fox_roy.htm

ANDRE FRANCOIS **1915-2005**

Rumanian illustrator, cartoonist, painter, author, graphic artist, and designer of posters and theatrical sets and costumes studied at the Budapest School of Fine Arts, before moving to France, where he worked with poster artist A.M. Cassandre in Paris. Born Andre Farkas in the city of Timisoara when it was part of the Austrian-Hungarian empire, became a naturalized a French citizen in the late 1930s. During

World War II, fearing that as a Jew he would be exposed, he moved his family to the mountainous region of Haute-Savoie. He began publishing cartoons as Andre Francois in 1944. He and his family returned to Paris after the war, where he immediately began to illustrate children's books.

As a commercial artist he illustrated advertisements for such major manufacturers as Standard Oil, Olivetti, Perrier, Dutch Master Cigars, Kodak, Citroen, and Esso. His cartoons, illustrations, and cover designs have been published by Vogue, Holiday, Femina, Punch, The New Yorker, Esquire, Fortune, and Graphis. Francois also writes and illustrates children's books. Collections of his work include The Biting Eye of Andre Francois (1960) and The Penguin Andre Francois (1964). He has also illustrated Raymond Queneau's 1979 Si tu t'imagines, 1920-1948. He designed stage sets for Roland Petit's ballet company, as well as the movies *The Merry Wives of Windsor* (1956) and *Pas de Dieux* (1957). He had concentrated on painting since 1960, exhibiting his work after a major studio fire in 2002 at the Bibliotheque Forney (2003) and Centre Georges Pompidou (2004). He died in 2005.

Bibl.: Who's Who in Graphic Art, 2nd ed.; Contemporary Authors, 93; Horn, World Encyclopedia of Cartoons; Copyright Monograph File, Library of Congress; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 81-82; "Andre Francois," The Times (London), Apr. 30, 2005, p. 71.

DON FREEMAN **1908-1978**

American painter, illustrator, and printmaker born in San Diego, California. Freeman studied at the San Diego School of Fine Arts and the Art Students League in New York under John Sloan, Harry Wickey, and Kathryn Cherry. His portrayals of the theater and New York street life appeared in Life, The New York Herald-Tribune, The New York Times, and Don Freeman's Newsstand, the latter which the artist also edited. He illustrated The Human Comedy by William Saroyan (1943), The White Deer by James Thurber (1945) and Once Around the Sun by Justin Atkinson (1951).

Freeman also won awards as an author of children's books. He illustrated and wrote children's books with his wife, Lydia Freeman, including Chuggy and the Blue Caboose (1951) and Pet of the Met (1953). He wrote and illustrated several books himself, including such

titles as Cyrano the Crow (1960), Come Again, Pelican (1961) and Dandelion: story and pictures (1977).

Bibl.: Who's Who in American Art, 1962; Obit., New York Times, February 3, 1978; Copyright Monograph File, Library of Congress.

PEDRO FRIEDEBERG

born 1937

Mexican painter and sculptor, born in Florence, Italy, the son of German-Jewish parents, moved to Mexico in 1940. He studied architecture at the Iberoamerican University in Mexico City and trained under Mathias Goeritz, receiving his degree in 1962. His drawings have been published in such magazines as Art News and Horizon, and from 1960-64, he served as Art Editor for Mexico This Month.

Friedeberg was a founding member of the Mexican group "Los Hartos" (The Fed Up Ones) in 1961, and has created sculpture and murals for public buildings and private residences. He began creating architectural models, furniture and paintings. In the early 1990s he served as the director for Gallery La Chinche in Mexico City.

Bibl.: Who's Who in American Art, 1980; Biog. note, Texas Quarterly, Autumn, 1969, p. 287; Alfonso de Neuville. "Two Young Rebels in Mexican painting." Americas, March, 1967, p. 9-16; Who's Who in America, 1992-1993, Pedro Friedeberg Web site: <http://www.pedrofriedeberg.com/>, Wikipedia entry for Pedro Friedeberg: http://en.wikipedia.org/wiki/Pedro_Friedeberg

ARTHUR BURDETT FROST

1851-1928

American illustrator, cartoonist, painter, and sporting artist originally from Philadelphia, Pennsylvania. Frost, according to one source, started out in the shop of a wood engraver. Next, when working as a lithographer, he received the opportunity to illustrate Max Adler's book, Out of the Hurly Burly (1874). These drawings signified the beginning of one of the most distinguished careers in American illustration.

In 1875 Frost worked on the staff of the New York Graphic, and in the following year, joined the studio of Harper & Brothers under

the technical direction of former Currier & Ives artist, Charles Parsons. This auspicious association, which was temporarily preempted by a period of work and study in London (1877-78) and instruction at the Pennsylvania Academy of Fine Arts under Thomas Eakins, lasted for over a decade.

Around 1891, in an effort to develop his skills as a painter, he began studying with the influential and respected artist, William Merritt Chase. Propelled by ambitions to become a fine painter and obtain quality art instruction for his sons Arthur, Jr. and John, he uprooted his family and moved to Paris in 1906. After eight years in which he felt he made limited progress, he moved the family back to the United States.

Over the years Frost's work appeared in such popular periodicals as Harper's Monthly, Life, Collier's, Puck, Scribner's, and Harper's Weekly. He also illustrated over ninety books by an impressive list of authors which includes Lewis Carroll, Charles Dickens, Mark Twain, and Theodore Roosevelt. Most notable are his inventive and highly acclaimed illustrations for Joel Chandler Harris's classic series of "Uncle Remus" books beginning with Uncle Remus and His Friends published in 1892.

Published compilations of Frost's work include Stuff & Nonsense, which included jingles by Charles Frost (1884), The Bull Calf and Other Tales (1892), The Golfer's Alphabet, with rhymes by W.G. van Tassel Sutphen (1898), Sports and Games in the Open (1899), and A Book of Drawings (1904).

Bibl.: Reed, The A.B. Frost Book; Dictionary of American Biography; Something About the Author, vol. 19.

ALFRED FRUEH **1880-1968**

American caricaturist, cartoonist, and comic strip artist, born in Lima, Ohio, discovered his professional calling while taking a course in Pitman's shorthand. According to the artist's account, when bored with the lesson, he would transform the shorthand symbols into caricatures of his teacher and fellow classmates.

Frueh, with his predilection for caricature, began his career in 1904 by working as a cartoonist for the St. Louis Post-Dispatch. He achieved recognition in 1907 for a cartoon he drew of the music hall star Fritzi Scheff which so offended her that she canceled her St. Louis

performance. Frueh left his position on the Post-Dispatch in 1908, and in the years between 1909 and 1925, intermittently travelled to Europe and drew for the New York World.

His long association with The New Yorker began at its inception in 1925. Among his contributions to the magazine over a forty year period, are a noted array of theatrical caricatures, satirical series' on Fiorello La Guardia, and suggested designs for buildings.

Frueh also created a comic strip about a vaudeville team entitled, *Hem and Haw*. His theatrical portraits are compiled in Stage Folk (1922) and Frueh on the Theater (1972).

Bibl.: Horn, World Encyclopedia of Cartoons; Feaver, Master of Caricature; Pitz, 200 Years of American Illustration; Obit., New York Times, Sept. 18, 1968, p. 44.

RALPH BRIGGS FULLER **1890-1963**

American cartoonist and comic strip artist, born in Capac, Michigan made his first sale to Life magazine in 1910, and went on to publish cartoons in Puck, Collier's, Harper's, Liberty, Ballyhoo, College Humor, The New Yorker, and Judge where, in the early 1920s, his featured cartoon *Fuller Humor*, appeared. In the 1930s he ventured over into the comic strip genre, creating *Oaky Doaks*, a humorous chronicle of a medieval knight's adventures. The strip, bought by Associated Press Newsfeatures, premiered in 1935 and ended after a long run, in 1961.

Bibl.: Horn, World Encyclopedia of Comics; Opitz, ed., Mantle Fielding's Dictionary; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

PAUL FUNG **1897-1944**

Chinese-American cartoonist was born in Seattle, Washington. In 1916 Seattle Post-Intelligencer hired Fung as a sports and news cartoonist upon his completion of a mail-order Landon school course. During this time, he created his first comic strip, *Innocent Hing*, about a Chinese boy living in an American city. In the early 1920s, publisher

William Randolph Hearst took over the *Post-Intelligencer* and became Fung's new employer. For Hearst Fung produced strip and panel cartoons including *The Man from Grand Rapids*. He also drew *Bughouse Fables* after Billy DeBeck left it, and, with Jack Lait, he worked on *Gus and Gussie* from 1925 to 1930. Fung assisted Billy DeBeck on *Barney Google*, took over *Dumb Dora* after its creator Chic Young moved on to *Blondie* in the spring of 1930. Fung left the strip in 1932. In the mid-1930s he ghosted *Polly and Her Pals* for Cliff Sterrett. Fung's cartoons were distributed by King Features Syndicate.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Obit., New York Times, Oct. 17, 1944; Goulart, The Encyclopedia of American Comics.

G

WALTER H. GALLAWAY **1870-1911**

American artist, born in Pendleton, Indiana, grew up in Indianapolis, where he studied under the artist William Forsythe. In 1890, intending to work in theater, Gallaway moved to New York City, where he attended classes at the Art Student's League. About 1891 he returned to Indianapolis to accept a position as an artist for the Indianapolis News, then moved back to New York by 1897, where he first worked for the New York World and then worked as a sketch artist for the New York Evening Journal. Joseph Keppler, Jr., noticed his skill as a comic artist, and hired him to work exclusively for Puck, which he did for several years. In addition, Life, New York Herald, Judge and Munsey's published his work. He died in Westport, Connecticut.

Bibl.: Trow's General Directory of the Boroughs of Manhattan and Bronx, vol. CXIV, 1901, p. 456 and 1904-5, p. 467; Banta, Indiana's Laughmakers, 1990, pp. 73-74; "Pictures and Picture-makers of America's Greatest Newspapers," San Francisco Chronicle, Feb. 24, 1897, p. 2.

CHICK GALT **active 1930s**

MARY FLANIGAN GAUERKE **ca. 1927-1989**

American cartoonist graduated from Stevens College in Columbia, Missouri. A successful cartoonist from 1947, her work appeared in Look, The New Yorker, Playboy, National Review, True, Family Circle, the New York Times, the Chicago Tribune, the Wall Street Journal, and The National Observer. She became associated

with the National Review in 1966 and her cartoons appeared in almost every issue of the journal for the following fifteen years. She also created a panel about the activities of four women with different personalities entitled, *The Alumnae*, distributed by the Register and Tribune Syndicate, in 1969. It continued to run into the early 1970s. Her targets were most often hippies, and when they faded from the national scene, so did Gauerke's cartoons.

Bibl.: Maley, "New Panel Pokes Fun at Suburban Housewife," Editor & Publisher, August 9, 1969; "Syndicate Features Listed by Authors," Editor & Publisher, July 29, 1972, p. 48-A; Obit., National Review, vol. 41 (Aug. 4, 1989), pp. 16-17.

PAUL GAVARNI **1804-1866**

French caricaturist and lithographer, born Sulpice-Guillaume Chevalier in Paris, studied at the Pension Butet (1818) and then at the Conservatoire des Arts et Metiers. While one source states that Chevalier worked as an architectural etcher for Jean Adam, and another states that he was employed in the studio of an engineer and then as a maker of precision instruments, all agree that he surveyed land in the Pyrenees early in his career. His earliest lithographs date from 1824 or 1825, but he did not adopt the pseudonym Paul Gavarni until 1828. In that year, when he exhibited a watercolor of the village of Gavarnie at the Salon, the catalog entry confused the name of the artist with that of the village. Apparently intrigued by the mistake, the artist retained the name, "Gavarni."

An astute observer of people and dress, Gavarni began contributing to the fashion magazine Le Mode in 1830. His drawings also appeared in L'Artiste and Le Silhouette, and in 1833 he founded his own Journal des Gens du Monde. It folded after only eighteen issues, landing him in debtors' prison for the better part of 1835.

His career ascended two years later, when he joined the staff of Le Charivari, establishing his reputation with such series as *Fourberies de Femmes*, *La Bites aux Lettres*, *Les Lorettes*, *Le Debardeurs*, and *Le Carnaval*. He also gained exposure in numerous other journals including La Caricature, Le Figaro, Le Bulletin de L'Amis des Arts, and L'Illustration.

In 1847, Gavarni left for England and Scotland where he traveled and worked for the next four years. During this period, he

contributed to the Illustrated London News. Although his popularity declined in the 1850s, after returning to Paris he did some work for La Revue Pittoresque, illustrated the literary work of others, and produced such series as *Le Propos de Thomas Vireloque* (1851-53), *Masques et Visages* (1852-54), *Les Partageuses* (1852), *Bohemes* (1853), and *Histoire de Politiquer* (1853-54).

Bibl.: Horn, World Encyclopedia of Cartoons; Houfe, Dictionary of British Book Illustrators and Caricaturists; Tudor Edwards, "The Centenary of A Dandy," Apollo, July 1966, p. 20-23; Benezit; Osterwalder.

THEODOR SEUSS GEISEL ("DR. SEUSS," "THEO LESIEG") 1904-1991

American author, illustrator, cartoonist, and publisher, from Springfield, Massachusetts. Geisel graduated from Dartmouth College in 1925 where he drew cartoons for the campus humor magazine, and from 1925 to 1926 attended Lincoln College at Oxford University in England. In the second half of the 1920s, he became a free-lance cartoonist, contributing to such nationally distributed magazines as Judge, Life, Vanity Fair, and Liberty. During this period of time he also began working as a commercial artist. His creations included the "Quick Henry, the Flit!" series of advertisements for Standard Oil of New Jersey.

In 1937 Geisel began a distinguished career as an illustrator and author of children's books with the publication of And to Think That I Saw It On Mulberry Street. It became the first of many produced under the pseudonym of "Dr. Seuss," a name synonymous with a unique and inventive artistic and literary style in children's literature.

From 1940 to 1942, Geisel worked as an editorial cartoonist for the newspaper PM, and for various government agencies including the War Production Board and the Treasury Department. During World War II he served in the Information and Education Division of the United States Army Signal Corps, and in the 1940s, began making documentary and animated films for which he won three Academy Awards.

In the 1950s Geisel became President of Beginner Books, and in 1957 wrote and illustrated The Cat in the Hat, the first in a series of highly acclaimed children's books based on the same character. Other

notable examples of his numerous publications include Horton Hears a Who (1954) and How the Grinch Stole Christmas (1957), both of which were later animated for television. In addition to his film and publishing activities, Geisel designed toys for the Mattel company and furniture for Sears Roebuck.

Bibl.: Horn, World Encyclopedia of Cartoons; Something About the Author, vol. 1; Webster's American Biographies.

THURSTON GENTRY

1905-

American cartoonist born in Dallas, Texas. After five years as a musician on a ship, he worked in the art departments of several western and midwestern newspapers. In 1930 he was working as a newspaper artist in Chicago while attending the Art Institute of Chicago. Gentry submitted drawings to Collier's, Life, Judge, Saturday Evening Post, and other publications. While living in Hollywood from 1932-1945, he contributed drawings to the New York Times and the Los Angeles Times. He may have moved to New York, as his drawings appeared there until the early 1950s.

Bibl.: Collier's, March 1, 1941; Judge, vol. 114 (Feb. 1938), p. 40, Saturday Evening Post, Apr. 26, 1941; Fifteenth Census of the United States: 1930, Illinois, Cook County, Chicago, Mozark Apartments, enumeration district 16-1559, sheet 2 B, Apr. 9, 12, 13, and 14, 1930, Jan. 21, 1951, p. 179, "Sidelines," Los Angeles Times, July 8, 1945, p. E2, AskArt Web site entry for Thurston Gentry:
<http://www.askart.com/AskART/artists/biography.aspx?searchtype=BO&artist=11003701>

CHARLES DANA GIBSON

1867-1944

American illustrator, cartoonist, and great grandson of Boston miniature painter William Lovett, born in Roxbury, Massachusetts. At thirteen years of age, he began an apprenticeship to the sculptor Augustus Saint-Gaudens. Upon graduation from high school Gibson continued his training at the Art Students League in New York (1884) where he was instructed by Kenyon Cox, William Merritt Chase, and Thomas Eakins.

Gibson sold his first illustration to Life magazine in 1886. Other sales to Puck and Tid-Bits soon followed, events which marked the beginning of an enormously successful career as a cartoonist and illustrator for numerous leading magazines including Collier's, Harper's, Scribner's, Cosmopolitan, and Century.

In 1905, Gibson traveled abroad to focus his efforts on painting, studying for two or three years in Spain, France, and Italy. After the financial panic of 1907, he returned to the United States where he resumed his career as an illustrator. During World War I he headed the Division of Pictorial Publicity.

Following the demise of Life magazine founder and editor John Ames Mitchell in 1918, Gibson acquired a controlling interest in the publication. He served as Editor-in-Chief throughout the 1920s, but the magazine never attained its previous level of success. He sold his share of the business in 1932, and from then on, spent most of his time painting.

Gibson is best remembered for his creation of the "Gibson Girl" (around 1890), his rendition of the ideal contemporary American woman. Several of his series, *The Education of Mr. Pripp*, *A Widow and Her Friends*, and *Mr. Tagg* were popular. His illustrations adorn the books of such authors as John Kendrick Bangs, Richard Harding Davis, and Robert William Chambers.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, December 24, 1944, p. 26; Dictionary of American Biography, suppl. 3.

JOSEPH GIELLA **born 1928**

American cartoonist, born in Manhattan, New York, Giella attended the School of Industrial Art, from which he graduated in 1946. He then trained at the Art Students League and attended Hunter College. He began his career in 1966, illustrating the comic strip *Batman* for the Ledger Syndicate. In addition, he worked on the comic strip *Flash Gordon* in the 1970s, and produced comic books for the National and Marvel publishers. In the 1980s he worked as an illustrator on puzzles and coloring books for DC Comics. He began drawing the comic strip *Mary Worth* for North America Syndicate in 1991. In addition to his cartooning, Giella has produced commercial art for the advertising corporation Saatchi & Saatchi. He has illustrated

two books, Super Heroes Cookbook (1977) and Strength and Fitness Book (1976), both published by Simon and Schuster.

Bibl.: Copyright Monograph File, Library of Congress; Biographical Registry of Cartoonists, Ohio State University.

BERNHARD GILLAM

1856-1896

American political cartoonist born in Banbury, Oxfordshire in England. He emigrated to the United States with his family in 1866 and settled in New York. As a teenager with only a meager education he became a copyist for a lawyer, but quit that job to study engraving. An enthusiastic draftsman from childhood, Gillam began selling his drawings for use in window displays and in newspapers and weeklies in 1876. His early caricatures for Leslie's Weekly and the New York Daily Graphic, confirmed his capabilities as a political cartoonist. Together with Thomas Nast he covered the Garfield campaign for Harper's Weekly and in 1881 joined Puck as a member of the staff. His famous series of caricatures portraying Republican candidate James G. Blaine as "The Tattooed Man" in the 1884 presidential election gave a major boost to Puck's circulation. Trained as a wood-engraver, Gillam worked for Puck for several years before fully exploring lithography.

In 1886, Gillam accepted an offer to become partial owner of Puck's rival, Judge, and served as its Director-in-Chief and an active member of the contributing staff, until his premature death at the age of thirty-nine.

His brother, Victor, who also worked as a cartoonist, signed his work "F. Victor," until Bernard's death, when he assumed the family signature "Gillam."

Bibl.: The Dictionary of American Biography; Horn, World Encyclopedia of Cartoons; Who Was Who in America; West, Satire on Stone, p. 238.

LOUIS M. GLACKENS

1866-1933

American cartoonist, illustrator, animator, and the brother of artist William Glackens, born in Philadelphia, Pennsylvania. Glackens

studied at the Pennsylvania Academy of Fine Arts, then moved to New York City where he worked for Argosy magazine and began contributing drawings to Puck, eventually becoming a long-term member of its staff. Glackens also cartooned for Hearst's New York American and around 1914 entered the field of animation as one of its pioneering figures. He worked for cartoonist Bud Fisher's Barre-Bowers Studio, among others, and during this time occasionally submitted drawings to Cartoons magazine. In 1916, Glackens joined the newly formed Pathe-News cartoon department, where he animated such films as *Independent Poland*. Glackens also illustrated numerous books, including The Log of the Water Wagon.

Bibl.: Obit., New York Times, Sept. 12, 1933; Horn, World Encyclopedia of Cartoons; American Art Annual (1930), p. 389; Crafton, Before Mickey, p. 269.

WILLIAM GLACKENS

1870-1938

American painter and illustrator from Philadelphia, Pennsylvania. Glackens attended the Pennsylvania Academy of Fine Arts while working (from 1891) as an artist-reporter for the Philadelphia Record, Press, and Public Ledger. In 1895 he traveled to Europe with Robert Henri, a major influence on his career, and upon his return in the following year, settled in New York City. There he earned a living as a sketch artist for the New York Herald and the World. In 1898, McClure's magazine sent him to Cuba to cover the Spanish-American War (see his drawings in the Cabinet of American Illustration, Division of Prints and Photographs).

As Glackens' reputation as an artist grew, so too, did the number of commissions he received for book and magazine illustrations. Significant among them are the illustrations for a 1904 edition of the complete works of Charles Paul de Kock. Around 1905, he began accepting illustration work on a limited basis, appearing in such major magazines as Scribner's, Collier's, and The Saturday Evening Post, in order to concentrate his efforts on painting, his primary interest.

A leading figure among the independent artists, Glackens exhibited in 1908 at the Macbeth Gallery with the group of painters known as "The Eight." In 1910, he helped to organize the first Exhibition of Independent Artists in New York City. Then, in 1913, he

chaired the committee to select American participants for the landmark "Armory Show," and four years later, founded and served the first president of the Society of Independent Artists.

Bibl.: St. Louis City Art Museum, William Glackens in Retrospect; Dictionary of American Biography, suppl. 2; Webster's American Biographies.

JOHN GLASHAN **1931-1999**

British cartoonist, illustrator, writer and painter was born John McGlashan in Glasgow, the son of portrait painter Archibald McGlashan. He trained as a fine arts painter at the Glasgow School of Art and moved to London in the 1950s, where he began his career as a cartoonist and illustrator. His drawings appeared in such English and American periodicals as Private Eye, Holiday, Tatler, Punch and Queen. Several British newspapers also featured his work, including the Daily Telegraph, Sunday Times and Evening Standard. In 1978, he succeeded Jules Feiffer's spot on the Observer Magazine and began producing the comic strip Genius, which ran until 1983. After a hiatus during which he pursued landscape painting, Glashan began drawing cartoons for Spectator in 1988. He became well known for his watercolors.

His published works include Speak Up You Tiny Fool! (1966), The Penguin John Glashan (1967), The Jokes of John Glashan (1975), and John Glashan's World (1991). He published the Good Loo Guides with Jonathan Routh in the 1960s. Glashan has also written several one-act plays, including The One Way Pendulum.

Bibl.: LC Card Catalogue; Glashan, Speak Up You Tiny Fool!; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 92-93, "John Glashan," The Times, June 21, 1999, p. 23.

FRANCIS GODWIN ("FRANK") **1889-1959**

American cartoonist, illustrator, and painter, from Washington, D.C. Godwin's career began at the age of sixteen with an apprenticeship at the Washington Star where his father, Harry R.

Godwin, worked as City Editor. Later, he studied at the Art Students League in New York City where he befriended James Montgomery Flagg with whom he shared a studio at one time.

Godwin produced an extensive amount of advertising illustration and was a prolific contributor to such popular magazines as Judge, Collier's, Liberty, and Cosmopolitan. He also illustrated Winston's editions of classic books. He joined the Society of Illustrators, serving as vice-president for a time.

In the early 1920s Godwin joined the staff of the Philadelphia Public Ledger and began drawing *Vignettes of Life* in 1924. As a comic strip artist he drew the strips *Roy Powers*, *Eagle Scout*; *Connie* (starting 1931), an adventure strip starring a newly liberated woman (1927-44); and *The Wet Blanket* (early to mid-1930s) for the Ledger Syndicate. He also worked on the comic book *Wonder Woman* (1943-45) for National Periodical Publications, as well as a number of Lev Gleason publications (1945-48). From 1948 on, he produced the comic strip *Rusty Riley* for King Features Syndicate, written by Rod Reed and his brother Harold Godwin, dealing with the idolization of American boyhood. The syndicate discontinued the strip shortly before Godwin's death.

Trained as a sculptor as well, Godwin often made clay models of his characters as perpetual models for position and lighting.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, August 6, 1959, p. 27; Goulart, The Encyclopedia of American Comics, p. 151; Reed, The Illustrator in America, 1880-1980.

REUBEN LUCIUS GOLDBERG ("RUBE") 1883-1970

American cartoonist, sculptor, and writer born in San Francisco, founded and served as the first president of the National Cartoonist Society. Initially trained in art by San Francisco sign painter Charles Beall at the age of 12 and 13, Goldberg later attended the University of California at Berkeley where he drew illustrations for the Pelican, a humorous college periodical, as well as the college yearbook.

Following graduation in 1904, Goldberg began working as a cartoonist for the San Francisco Chronicle, switching about eight months later to the San Francisco Bulletin, where he replaced Tad Dorgan as a sports cartoonist. He sold his feature, *The Look-A-Like Boys* to World Color Printing Company in 1907. He next moved to

New York where he served as a member of the Evening Mail staff from 1907-22. During this time he earned a reputation as a major cartoonist. Over the years McNaught and King Features syndicates distributed his cartoons. His articles and short stories appeared in such magazines as Collier's, The Saturday Evening Post, Redbook, Life, and Vanity Fair. A versatile talent, Goldberg originated such comic series as *Foolish Questions*, *Boobs Abroad* (1920s), *Mike and Ike*, *They Look Alike*, *Boob McNutt* (1915-1934), his so-called *Crazy Inventions*, and *Rube Goldberg's Sideshow* (1939-1941). In 1939 he began drawing editorial cartoons for the New York Sun, then moved to the New York Journal American in 1949.

Goldberg did not limit his prolific career to artistic activity. In 1946 he co-founded the National Cartoonists Society, and served as its first president. He also served as the president of the Artists and Writers Club, and was active in the Society of Illustrators.

Bibl.: Marzio, Rube Goldberg; Contemporary Authors, vol. 5-8; Horn, World Encyclopedia of Comics; Green and Walker, National Cartoonists Society Album, 1980; Chase, Today's Cartoon; Goulart, The Encyclopedia of American Comics, p. 152.

CHESTER GOULD **1900-1985**

American cartoonist born in Pawnee, Oklahoma. Gould, the son of the publisher of the Stillwater Advance-Democrat, drew sports cartoons for the Oklahoma City Daily Oklahoman while attending his home state's Agricultural and Mechanical College from 1919 to 1921. He continued his education at Chicago's Northwestern University, graduating in 1923, and in the following year found employment with Hearst's Chicago American for which he created the comic strip, *Fillum Fables* in 1924 and *The Radio Lanes*. He left the paper in 1929 to join the Chicago Daily News where he remained until 1931. At this time, the Chicago Tribune-New York News Syndicate accepted what would become his signature work, the detective strip, *Dick Tracy*. The strip acquired an enormous following, receiving widespread distribution in the United States and abroad, and inspiring the publication of several books based on the detective's adventures. Gould worked on the strip until he retired in 1977.

Bibl.: Contemporary Authors, vol. 77; Horn, World Encyclopedia of Comics; Webster's American Biographies; Goulart, The Encyclopedia of American Comics.

FRIEDERICH GRAETZ
ca. 1840 - ca. 1913

Austrian cartoonist and illustrator, born in Vienna, Graetz arrived in the United States to work for Joseph Keppler, editor of Puck magazine in March of 1882, having published cartoons in the French publication Charivari. According to Keppler biographer Richard West, Graetz spoke little English while on the Puck staff, and had no knowledge of American politics. He therefore needed precise directions in what and how to draw American political cartoons. Eugene Zimmerman, in his early months on the Puck staff served as Graetz's assistant and translator. Graetz worked in the United States until 1885, when he returned to Europe, illustrating for the Lustige Blatter in Berlin in the late 1880s. He then ventured back to his native Vienna, where he published in Floh during the last decade of the nineteenth century and the first decades of the twentieth.

Bibl.: Marschall, "A History of Puck, Judge and Life," in Horn, World Encyclopedia of Cartoons; West, Satire on Stone, p. 238 and 429, Maria Rózsa, DEUTSCHSPRACHIGE PRESSE IN UNGARN, 1850-1920. I. TEIL: ZEITSCHRIFTEN UND FACHBLÄTTER BIBLIOGRAPHIE, downloaded from *mek.oszk.hu/01900/01970/rtf/1kotet.rtf*

ALEXANDER STEEL GRAHAM
1917-1991

British cartoonist, born in Glasgow, studied at the Glasgow School of Art, where he won the Newbury Medal. During World War II he sold cartoons to the Tatler while serving in the Army with the Argyll & Sutherland Highlanders. In 1944 he created a comic strip for the Glasgow Weekly News, pursuing a full-time cartooning career beginning in 1945. The following year he moved to London where he drew for Punch. In 1946 he began another comic strip, *Briggs the Butler*, which the Tatler published until 1963. However, Graham is best remembered for his comic strip which began in 1963, *Fred Basset*-

-the Hound That's Almost Human, published first in London's Daily Mail and then syndicated worldwide. Over twenty TV films, based on the strip, were made. The comic strip continued to run after his death.

Graham also published cartoons in The New Yorker, Punch, Golfing and the Sunday Graphic. A series, *Graham's Golf Club*, appeared in the Sunday Telegraph beginning in 1988. He published several compilations of his work, including Please Sir, I've Broken My Arm (1959), Daughter in the House (1969), It's Spring, Arthur, Spring! (1973) and Graham's Golf Club (1990), as well as over forty Fred Basset annuals.

Bibl.: LC Artist Files; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 94-95.

EDWARD B. GRAHAM ("ED") **active 1920s through 1960s**

American cartoonist, writer, painter, and advertising executive. After moving to New York in the 1920s, Graham wrote and drew cartoons for major magazines such as Life, Judge, The New Yorker, and College Humor. Nationally recognized by 1933, he assisted E. Simms Campbell, the African American cartoonist and an old school friend, in gaining entrée into publications. In 1935 he entered the field of advertising, and served as vice-president in several principal agencies. Around 1963, he was employed as a vice-president and creative director of Outdoor Advertising Inc. As a writer, Graham has worked for radio, magazines, and television. He served as the president of the Art Directors Club from 1961-1962.

Bibl.: Ed Graham, "Slightly Finger-marked", 1963, "Simms Campbell (1906-1971)," Print, 52, 3 (May/June 1998), p. 62; The Art Directors Club Web site: <http://www.adcglobal.org/adcdirectors/past/>

GORDON HOPE GRANT **1875-1962**

American cartoonist, illustrator, author, and marine painter, born in San Francisco, remains most recognized for his depiction of the U.S.S. Constitution. Grant, born in San Francisco, California, went to the Fife Academy in Kircaldy, Scotland for his education, followed by

the Heatherly and Lambeth art schools in London. After completing his studies he returned to the United States and served on the Mexican border in the National Guard as a war correspondent, first in 1895 for the San Francisco Examiner. The following year he moved to New York where he worked for World and the Journal before joining Harper's Weekly (1899-1901) as a special artist-correspondent to cover the Boer War. He also contributed to popular humor magazines including Puck, for which he worked from 1901-09. At the same time, he contributed many illustrations to Success. As his reputation grew, Grant restricted his output to nautical subjects. Grant devoted the latter part of his career to painting, writing, and illustrating books, most notably Booth Tarkington's Penrod: His Complete Story (1914), as well as those by O. Henry and Henry Brundage Culver. Grant wrote and illustrated several nautical books himself, including Story of the Ship (1919), Sail Ho! (1931) and Greasy Luck (1932).

Bibl.: Who Was Who in America, vol. 4; Contemporary Authors, 102; Obit., New York Times, May 8, 1962; Larson, American Illustration, 1890-1925, p. 131; Reed, The Illustrator in America, 1880-1980, p. 127; Success.

CLARENCE GRAY

1902-1957

American cartoonist and illustrator, born in Toledo, Ohio. Upon completing high school, Gray drew editorial and sports cartoons for the Toldeo News-Bee, and contributed to nationally distributed magazines. In 1933 he began producing, with writer William Ritt, the comic strip Brick Bradford for Hearst's Central Press Association in Cleveland. The collaboration fell apart in 1945, when Ritt missed several deadlines. Gray received the solo byline for the daily strip in 1948, and the Sunday page in 1949. Illness forced Gray to relinquish the daily strip to Paul Norris in 1952, but he did continue to draw and write the Sunday page until his death.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

PETER GREEN

born 1945

American caricaturist and political cartoonist born in West Bend, Wisconsin. He studied Fine Arts at the Layton School of Art in Milwaukee and at the Art Institute of Chicago. Several magazines and newspapers have published his work, including The Washington Post, the Washington Monthly, Vista, the Los Angeles Times, Life, Esquire, and Rolling Stone. He moved to Los Angeles and in 1977 created Peter Green Design, a print and packaging design firm. In the 1990s he extended his company's services to web design. He illustrated The Wisdom of Spiro Agnew (1969), I Want to Make One Thing Perfectly Clear (1971), and On With the Wind (1971), each compiled by Amram M. Ducovny. He creates playing cards with political figures as well as sport trading cards.

Bibl.: Amon Carter, Image of America in Caricature & Cartoon, Peter Green Design Web site <http://www.petergreendesign.com/about.html> , Action Publishing Web site: http://actionpublishing.com/authors/peter_green.html

HARRY CORNELL GREENING

1876-circa 1930

American cartoonist, comic artist, illustrator, and inventor born in Titusville, Pennsylvania and grew up in New Jersey, living at home with his parents until he was in his 40s. He studied drawing at the Art Students League in New York and, in 1896, made his first sales to the New York Herald, Life, and Truth. In 1898 he began working for the Hearst organization, turning out strips and panel cartoons. In 1902 he produced a comic strip about a trader, *Si Swapper*, for the New York Herald. Shortly thereafter, he became a contributor to Puck, Judge, Harper's, Scribner's, and the children's magazine St. Nicholas, for which he originated the series *Prince Red Feather*. For the New York Herald, Greening created the comic strips *Percy*, *Fritz von Blitz*, and *Prince Errant*, then served in World War I as an artist with the American Expeditionary Forces. In the 1920s he devised a child strip for distribution by the McClure Syndicate called *Eb and Flo*, and submitted drawings to the Los Angeles Illustrated Daily News. By 1930 he called Los Angeles home and worked as a newspaper cartoonist. The prolific Greening also wrote The Wishbone Man around 1924 and invented toys for children.

Bibl.: Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 5; Opitz, ed., Mantle Fielding's Dictionary, Fourteenth Census of the United States: 1920, New Jersey, Essex County, City of East Orange, enumeration district 43, sheet 14-A; Fifteenth Census of the United States: 1930, California, Los Angeles County, City of Los Angeles, enumeration district 19-420, sheet 11 B.

SYDNEY B. GRIFFIN
1854-circa 1910

American cartoonist, born in Boston, received his education in the public schools of Detroit, Michigan. He relocated to New York City with the hope of becoming a cartoonist. He submitted drawings to Puck magazine and after the initial rejection, decided to seek employment with Puck's competitor, Judge. Subsequently, in 1888, Puck offered the artist a job, which he accepted. Griffin worked for the humor magazine until the mid-1890s when he experienced problems with his drawing hand. Determined to continue his career, he learned to draw with the other, and sold his works to Judge, Truth, and New York newspapers, including the World, for which he created *Clarence the Cop* in 1901. He also drew *Mr. Go-Easy* (1900) and *The Office Boy* (1903). He also joined Walt McDougall in operating a poster company during the late 1890s. In 1910 he lived in Manhattan working as an artist and general illustrator.

Bibl.: Horn, World Encyclopedia of Cartoons; West, Satire on Stone, p. 429, Harold Payne, "Our Caricaturists and Cartoonists," Munsey's Magazine, v. 10, p. 549, Thirteenth Census of the United States: 1910, New York, New York County, Manhattan, Enumeration district 677, sheet 9A; Lambiek.net Web site:
http://lambiek.net/artists/g/griffin_syd.htm

ERNEST HENRY GRISET
1843-1907

British illustrator and watercolorist was born in Boulogne, France. Griset a student of Belgian painter Louis Galliat, began showing and selling his work in a London bookshop in or near Leicester Square in the mid-1860s. He contributed to a number of periodicals and annuals including Fun (1866-77), Punch (1867-69),

Good Things, Little Folks, London Society, Hood's Comic Annual, Girl's Own Annual, and Fun's Comical Creatures, and became affiliated with the Dalziel Brothers who engraved many of his drawings. Among Griset's credits as an illustrator are The Hatchet Throwers by James Greenwood (1866), Griset's Grotesques with rhymes by Thomas Hood (1867), Robinson Crusoe by Daniel DeFoe (1869), and Aesop's Fables (1869). False rumors of his death circulated in 1877, as his art began to go out of vogue, and by the time of his death he was all but forgotten.

Bibl.: Lambourne, Ernest Griset: Fantasies of a Victorian Illustrator; Houfe, Dictionary of British Book Illustrators; Osterwalder, Dictionnaire des Illustrateurs; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 97.

MILT GROSS

1895-1953

American cartoonist, illustrator, author, and exponent of Yiddish-dialect humor, born in New York City, Gross developed an interest in drawing while working for Hearst's New York American in 1912. In 1913 he became an artist for the American Press Association. In 1915 he returned to the Hearst organization, this time as a cartoonist for the New York Evening Journal. His first comic feature, *Phool Pan Phables*, appeared in May, 1915, followed by several others.

Gross left the Journal in 1917 and sometime before or after military service in World War I, worked for the Bray animation studios. He eventually returned to newspaper work, and by the early 1920s, had joined the staff of the New York World. Some of the comics he created during this time including *Banana Oil*, *Count Screwloose from Toulouse*, and *Nize Baby*, are among his best-known. In 1931 King Features Syndicate offered him a contract to continue some of his prior creations, and introduce new ones like *Dave's Delicatessen* and *That's My Pop*.

Over the years, in addition to his vast output as a cartoonist, Gross produced numerous books based on his cartoons, and in the 1930s worked on films in Hollywood. In 1937 he briefly headed MGM Studio's animation department. He didn't last long under the strain of his heart condition and the problems of managing a studio. He also wrote the newspaper column *Grossly Exaggerated*. He retired in 1945 after suffering a heart attack.

Bibl.: Dictionary of American Biography, suppl. 5; Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 3; Goulart, The Encyclopedia of American Comics; Barbera, My life in 'toons, pp. 68-70.

JOHN AUGUST GROTH **1908-1988**

American illustrator, painter, journalist, and art instructor born in Chicago, Groth trained at the Chicago Art Institute (1926 or 1927-1927 or 1928) and New York City's Art Students League (1936 or 1937-1937 or 1938). His free lance career began in 1930, when he published in Ballyhoo. Groth worked as an artist for the Chicago Tribune (1927 and 1929-30) before acting as the first art director for Esquire magazine (1933-37). He travelled to Mexico, Russia, France, England and Germany for the latter. He also worked on Broun's Nutmeg (1939), and Parade magazine (1941-45).

He served as a foreign correspondent during World War II for the Chicago Sun (1944-45). Befriended by Ernest Hemingway, he illustrated the author's Men Without Women and Hemingway wrote the introduction to Groth's war memoir, Studio: Europe (1945). He also worked as a foreign correspondent for the Metropolitan Group (1951) syndicates, Sports Illustrated (1954), and the United States Air Force (1965 and 1967).

In addition to writing and illustrating Studio: Asia (1952), based on his Korean War experience, he illustrated John Groth's World of Sports (1970), and works by John Steinbeck, Leo Tolstoy, Leon Uris, O. Henry, Charles Dickens, and Mark Twain. Throughout his prolific career, Groth contributed to leading periodicals like Collier's, Vogue, The Saturday Evening Post, The New Yorker, Fortune, and Holiday. He taught at the Art Students League from 1942 to 1988 and the National Academy of Design.

Bibl.: Contemporary Authors, vol. 101; Something About the Author, vol. 21; Who's Who in American Art, 1978; Reed, The Illustrator in America, 1880-1980, p. 224; Who Was Who in American Art, p. 250; Pitz, 200 years of American illustration, p. 421; Anthony Scaduto, "John Groth, Sketched Wars, Sports," Newsday, 30 June 1988.

ERNEST ADOLPHE HYACINTHE CONSTANTIN GUYS

1802 or 1805-1892

French draughtsman born in Vlissingen, Holland to French parents. Guys fought with Lord Byron in the Greek war for independence in 1823, then returned to France the following year where he remained active in the military until about 1830.

Guys ventured to England, and from 1842 to 1848 tutored the grandchildren of the English watercolorist Thomas Girtin. During his stay in England the Illustrated London News hired him as an artist. He chronicled such pivotal historical events as the Revolution of 1848 in Paris and the Crimean War (1854), and the paper sent him as a special correspondent to cover events in Asia, Spain, Italy, Germany, and the Near East. From 1856 on, he spent his time in both Paris and London, continuing his work for the News while contributing to French periodicals as well, recording much about Parisian life in his sketches. Guys, crippled in an accident, was institutionalized at the Maison Dubois where he remained until his death seven years later.

Bibl.: Smith, Constantin Guys: Crimean War Drawings; Benezit; Houfe, Dictionary of British Caricaturists and Book Illustrators.

H

HORST HAITZINGER

born 1939

Austrian cartoonist, illustrator, and painter, born in Eferding, attended art school in Linz (1954-58) and Munich at the Academie der Bildenden Kunste (until 1964). He settled in Germany, living and working in Munich. From 1958-67, he worked as a staff contributor to the satirical magazine Simplicissimus. His drawings have also appeared in such magazines and newspapers as the Nurnberger Nachrichten, Der Spiegel and the Swiss, Nebelspalter, as well as other well known newspapers and periodicals. Since 1972 he has produced an annual volume of political caricatures under the title Politische Karikaturen. He has illustrated Herbert Schneider's 1974 parody Die Nibelungen in Bayern. His caricatures and cartoons have been compiled into several volumes, including Bonnoptikum (1983), Globetrottel (1989), Deutschland, Deutschland (1990) and Weltsch(m)erz (1992).

Bibl.: Feaver, Masters of Caricature; Bonnoptikum.

JUANITA HAMEL

active 1910s and 1920s

American artist, living and working as an artist and a writer in New York during the 1920s. Hamel drew a regular feature, which focused on women and love, for Hearst's Newspaper Feature Syndicate in the early 1920s.

Bibl.: Washington Post, October 1920-March 1922; R. L. Polk & Co.'s Trow General Directory of New York City, (1921-1922) vol. 132; R. L. Polk & Co's (Trow's) General Directory of New York City (1925), p. 1065.

GRANT E. HAMILTON

1862-circa 1920

American cartoonist and educator, born in Youngstown, Ohio, graduated from Yale University in 1880. While on the staff of the New York Graphic, Hamilton worked with leading artists, many of whom considered the paper a training ground, with its eight pages of illustrations. He left the paper to work for Judge. His drawings began appearing in Judge magazine in 1881, and he eventually became its art editor. He also worked in the same capacity for Leslie's Weekly. His work also appeared in Harper's and Puck. By the turn of the century he lived and worked as an illustrator and teacher from his home in Huntington, Long Island.

Bibl.: Who Was Who in America, vol. 4; Horn, World Encyclopedia of Cartoons; Who Was Who in American Art, p. 258; Who's Who in Art, p. 84; American Art Annual (1904-5), p. 365; Clark, Ohio Art and Artists, pp. 274-276 & 464.

VINCENT T. HAMLIN **1900-1993**

American comic strip artist born in Perry, Iowa, Hamlin studied journalism at the University of Missouri. He broke into newspaper work as a reporter for the Des Moines Register and Tribune and the Des Moines News. In the early 1920s he moved to Texas where he was employed as a photographer and reporter on the Fort Worth Record and, later, as a cartoonist on the Fort Worth Star-Telegram. He left the latter in 1927 and worked for various oil companies, designing layouts and posters and drafting maps. During this time, he became immersed in the study of geology and paleontology.

Hamlin returned to newspaper work in 1929, and developed an idea for a prehistoric comic strip based on his dual interests. He sold the eventual outcome, *Alley Oop*, first released in 1933, to the Newspaper Enterprise Association. In 1939 Hamlin gave the caveman and his girlfriend Oola a fast forward into the present era. Hamlin continued to work on the strip until his retirement in 1971.

Bibl.: Sheridan, Classic Comics & their Creators; Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip: Editor & Publisher, Apr. 1, 1939, p. 25; Editor & Publisher, June 26, 1993, p. 36; Goulart, The Encyclopedia of American Comics.

MALCOLM HANCOCK ("MAL")

1936-1993

American cartoonist born in Erie, Colorado, Hancock's work was published in such periodicals as Playboy, The New Yorker, Saturday Review, T.V. Guide, The New York Times, McCall's, Esquire, and Better Homes & Gardens. A prolific illustrator, he created over nine comic features, including *Patrick*, *Fantastic Foster Fenwick*, *Nibbles*, *Hi & Jinx*, and *Pig Newton*. Published collections of his work include How Can You Stand It Out There (1968) and The Name of the Game (1969). He created comic strips and cartoons for the Philadelphia Inquirer and the Washington Post. He had been working on *Hi & Jinx* from Montana at the time of his death.

Bibl.: Horn, World Encyclopedia of Cartoons; Contemporary Authors, 1st ed., vols. 25-28; Editor & Publisher, Mar 27, 1993, p. 48.

WILLIAM DENBY HANNA

born 1910

American animator and producer born in Melrose, New Mexico and grew up in Los Angeles. He entered junior college with the intention of studying journalism and engineering, but in 1929 left to become an apprentice structural engineer. In 1930 the Harmon-Ising animation studios hired Hanna, where he remained until joining Metro-Goldwyn-Mayer in 1937. He started out washing cels for re-use, and soon graduated to painting. He also contributed cartoon gags, stories, and lyrics to the studio. Hanna then went to MGM as a writer and director, animating The Captain and the Kids, which flopped. He soon began his long association with fellow animator Joseph Barbera in 1938. They collaborated on the Tom and Jerry series of animated cartoons beginning in 1940. During the seventeen years in which they produced those cartoons, they invented the "Pose Reel," used today in television and audio visual communication films.

In 1957 they established Hanna-Barbera Productions, generating numerous successful cartoon series including Yogi Bear, Huckleberry Hound, and The Flintstones. They continue to produce cartoons for television as well as movies.

Bibl. Who's Who in America, 1982-83, 1992-93; Horn, World Encyclopedia of Cartoons; Barbera, My life in 'toons. See also entry for Joseph Barbera.

PETE RUSE HANSEN
died ca. 1994

American cartoonist, born in Denmark, trained in America at the Newark School of Fine Art from 1934 to 1937. From 1938 to 1940, Hansen was employed as a cartoonist at the Walt Disney Studios in Burbank, California, where he worked as an animator on such classics as Dumbo and Pinochio. Later, he moved to MGM's animation studio in Hollywood, which employed him from 1947 to 1948. He moved to New York, where he published cartoon gags in Collier's, The Saturday Evening Post, and Esquire. In 1955 he began to draw the comic strip Lolly for the Tribune Co. Syndicate. They published it for over thirty years. In addition to cartooning, Hansen worked as a writer for Disney Studios on such films as The Pink Panther and Donald Duck.

Bibl.: Who's Who in America, 1982-83; "Syndicate Features Listed by Authors," Editor & Publisher, July 30, 1966, p. 75; "Syndicate Features Listed by Authors," Editor & Publisher, July 29, 1972, p. 48-A; Obit., Cartoonist, Jan.-Feb., 1994, p. 6.

SIDNEY HARRIS
born 1933

American cartoonist trained at the Art Students League in New York. Harris began his career as a free lance cartoonist at the age of 22. Since then his work has appeared in Playboy, The New Yorker, Chicago Magazine, National Law Journal, the Wall Street Journal, Washingtonian, American Scientist, and other periodicals. Although five of his collections are based on his science cartoons, Harris received no formal education in the field. He gathered knowledge and material from reading popular science journals. Published collections of his work include So Far, So Good (1971) issued by Playboy from his first 120 cartoons, Pardon Me, Miss (1973), What's So Funny About Science? (1977), Chicken Soup and Other Medical Matters (1979), and All Ends Up (1980), So Sue Me: Cartoons on the law (1993), From

Personal Ads to Cloning Labs: More science cartoons (1992) and Chalk Up Another One: The best of Sidney Harris (1992).

Bibl.: Harris, What's So Funny About Science?; Harris, So Sue Me; Hurd, "Science can be fun!" Cartoonist Profiles (June 1990), pp. 66-73.

JOHN LEWIS HART ("JOHNNY")

born 1931

American cartoonist and comic strip artist born in Endicott, New York, joined the Air Force in 1950. While stationed in Korea, he contributed cartoons to the Pacific Stars and Stripes. After his discharge, he worked as a free-lance cartoonist, making his first sale to The Saturday Evening Post in 1954. Collier's and Bluebook also became regular patrons of his work.

In 1956, he changed his residence to New York City and for two years was employed as a commercial artist for General Electric. In 1958, his comic strip creation, *B.C.*, then distributed by the New York Herald Tribune Syndicate, first appeared in print. For his next strip, he collaborated with artist Brant Parker on *The Wizard of Id*, launched in 1964. Publishers Hall Syndicated distributed both strips after the New York Herald Tribune Syndicate folded. Creator's Syndicate now distributes *B.C.*, while *The Wizard of Id* is distributed by the North America Syndicate.

Hart has published several compilations of his comic strips.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Contemporary Authors, vol. 49-52; Goulart, The Encyclopedia of American Comics; Who's Who in American Art, 1993-94; Who's Who in America, 1992-93.

JOHN HASSALL

1868-1948

British cartoonist, watercolorist, illustrator, and poster designer born in Walmer, Kent in England. He attended the Newton Abbot College in Devon and the Neuenheim College in Heidelberg, then moved to Canada where he worked as a farmer. During this time, he submitted sketches to London's Daily Graphic and had one accepted for publication in the February, 1890 issue. Hassall eventually ceased

farming to study in Antwerp under Professor van Havermaet, and in Paris at the Academie Julian with Bougereau. While in Europe he familiarized himself with the French poster artists which influenced his style.

Back in London in 1894, Hassall worked as a poster designer for David Allen and Sons, color printers. He also designed greeting cards and watercolors for adventure stories, and contributed drawings to many prominent publications including The Daily Graphic, The Sketch, and the Illustrated London News. He illustrated covers for The Poster and Printer's Pie. He also contributed designs to Doulton China.

Along with Charles van Havermaet, he established the New Art School (later the Hassall Art School) which he directed for over twenty years. Hassall also illustrated a long and impressive list of books beginning in 1899 with A Cockney in Arcadia. He was distinguished by his election to the Royal Institute of Painters in Watercolours and the Royal Miniature Society.

Bibl.: Horn, World Encyclopedia of Cartoons; Houfe, The Dictionary of British Book Illustrators and Caricaturists 1800-1914; Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Kery, Great Magazine Covers of the World; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 103.

CARL HASSMAN **active 1900s**

Cartoonist's work appeared in Puck magazine.

Bibl.: Puck, Jan. 9, 1907.

JIMMY CECIL HATLO ("JIMMY") **1898-1963**

American cartoonist born in Providence, Rhode Island, studied at the California School of Fine Arts in San Francisco from 1926 to 1931. Hatlo began his career at the Los Angeles Times where he eventually drew cartoons until 1918. Next, he joined the San Francisco Bulletin as its automotive editor, a position which he held until 1924 when he joined the San Francisco Call. There he produced the humorous sports series, *Swineskin Gulch*. He continued to work with

the paper after its merger with the Bulletin in 1929, replacing Tad Dorgan as the sports cartoonist, and produced the cartoon *They'll Do It Every Time* as a last minute attempt to fill empty space. Positive public response to the panel resulted in its syndication by King Features in 1936, throughout the United States and abroad. A spin-off of the strip entitled, *Little Iodine*, followed. He also produced an additional Sunday feature, *Hatlo's History*, beginning in 1949.

Bibl.: Who Was Who in America, vol. 4; Obit., New York Times, December 2, 1963; Horn, World Encyclopedia of Comics; Sheridan, Classic Comics & their Creators; Goulart, The Encyclopedia of American Comics.

STUART HAY
1889-?

American comic illustrator trained at the Cleveland School of Art, the Art Students League, the National Academy of Design, in evening classes at the Beaux Arts Institute, Columbia University, and with Robert Henri. He spent the first six years of his career as an architectural designer, then switched to the field of illustration. His first published drawing appeared in the Delineator, and from then on he contributed to such leading magazines as Country Gentleman, American Magazine, The Rotarian, Pictorial Review, Judge and This Week. He lived and worked in New York City in the 1920s and 1930s.

Bibl. Watson, Forty Illustrators and How They Work; American Art Annual (1927), p. 591; Who Was Who in American Art, p. 270; R. L. Polk & Co's 1925 Trow's New York City Classified Business Directory, p. 2642; Polk's (Trow's) New York City Directory, (1933-34), vol. 135, p. 1552; Judge, vol. 82 (Mar. 18, 1922), p. 4.

ALFRED E. HAYWARD
1885-1939

American cartoonist born in Camden, New Jersey, best remembered for the comic strip *Somebody's Stenog*, created for the Philadelphia Public Ledger in 1918. Hayward's career began in 1906 when the Philadelphia Item hired him as a cartoonist and illustrator. He moved to the Philadelphia Evening Bulletin in 1909 as a sports and

weather artist. He created his first strip, Great Caesar's Ghost for the New York Herald syndicate from 1913 to 1915, followed it with Colonel Corn from 1915 to 1918. In 1915 he joined the Philadelphia Evening Public Ledger, where he launched a single-panel gag, *The Padded Cell* and *Someone's Stenog*. In 1924 he organized Art Week in Philadelphia, one of the first city-wide attempts to promote the arts. Hayward also taught caricature at the Pennsylvania Academy of Fine Art from 1924 to 1927.

Bibl.: Obit., New York Times, July 27, 1939, p. 19; O'Sullivan, The Art of the Comic Strip; Opitz, ed., Mantle Fielding's Dictionary; Goulart, The Encyclopedia of American Comics.

JOHN HELD, JR. 1889-1958

American cartoonist, illustrator, designer, and writer originally from Salt Lake City, Utah, Held learned to produce engravings and woodcuts from his father, John Held, Sr. In the early 1900s he also studied with the sculptor Mahonri Young. He began drawing early in his youth, making his first art sale to a local newspaper at the age of nine. In 1904 Held sold his first cartoon to Life magazine and, in the following year, became the sports cartoonist for the Salt Lake City Tribune. He moved to New York City in 1912, where he produced posters for the Collier's Street Railway Advertising Company, advertisements for Wanamaker's department store, and, starting in 1915, drawings for popular magazines. During the First World War, he served as a cartographer and artist for U.S. Naval Intelligence. After the war he resumed working for the magazine market. His portrayal of the "Flaming Youth" of the 1920s represented by the flapper, and "Joe College" sporting a coonskin coat and a hip flask, were popularized through the pages of such magazines as Judge, Life, The New Yorker, Smart Set, Liberty, College Humor, and Harper's Bazaar. Held explored the Jazz Age in his comic strips *Oh! Margy*, later *Merely Margy*, *Joe Prep*, and *Rah Rah Rosalie* in the 1920s and 1930s. Vanity Fair, Life and Judge featured his artwork on their covers in the 1930s.

In the early 1930s, Held's interest turned to the writing and illustrating of books. The results of his efforts during this phase included The Saga of Frankie and Johnny and Grim Youth (1930), The Flesh is Weak and Women are Necessary (1931), The Works of John Held, Jr. (1932), A Bowl of Cherries (1933), and Crosstown (1934). In

addition, Held designed costumes and sets for musical revues (1925), sets for the comedy revue Hellzapoppin (1937), produced the *Tops Variety Show* (1937), and became a sculptor in bronze (1939).

Held served as Artist-in-Residence at Harvard University and the University of Georgia in 1940 and, in 1942, served his country as a civilian-artist for the Army Signal Corps. A year later, he returned to free-lance work, including the writing and illustrating of children's stories.

Bibl.: The Most of John Held Jr., intro. by Carl J. Weinhardt; Dictionary of American Biography; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics.

RAYMOND HELLE

born 1917

American cartoonist, born in the Bronx, New York, trained at the Pratt Institute. Helle designed type for the Mergenthaler Linotype Co., and after military service drew cartoons for various publications including The Saturday Evening Post, Collier's, and American Magazine. In 1954, he originated the comic strip *The Flibbertys* for the Chicago Tribune-New York News Syndicate, which ran until 1972. He drew the single panel cartoon, *Box Seat*, for the Chicago Tribune-New York News Syndicate from 1964 to 1966. Helle produced Bible-Crostics, a Sunday illustrated crossword puzzle, for Columbia Features from 1970 to 1980. He also created *Pet Parade* for the National Enquirer from 1975 to 1980. In 1980 he created *Sam & Ellie*, also called *Ellie*, for the Saint Petersburg Independent in Florida, and self-syndicated it. It ran until 1987. At the same time he illustrated the comic strip *Life with Lucky* for the National Enquirer, from 1980 to 1989.

Bibl.: Green and Walker, National Cartoonists Society Album, 1980; Copyright Monograph File, Library of Congress; Ohio State University Library, The 1986 Festival of Cartoon Art, p. 47; Biographical Registry of Cartoonists, Ohio State University.

MARGE HENDERSON BUELL

1904-1993

American cartoonist born in Philadelphia, created several comics, beginning with the 1929 *Dashing Dot*. Henderson began drawing professionally when she graduated from high school, and by the mid-1930s contributed regularly to Life, Judge, Collier's and the Saturday Evening Post. She also produced *The Boyfriend*, and in 1935 created *Little Lulu*, the cartoon for which she is best known, for the Saturday Evening Post. Little Lulu served not only as the title character of a syndicate comic strip, but became an advertiser of Kleenex in the Sunday comic strip sections. Paramount animated the character, and in 1945 Henderson licensed it to comic books. Henderson also illustrated the work of Ruth Plumly Thompson for King Comics.

Bibl.: Robinson, The Comics; An Illustrated History of Comic Strip Art; Robbins and Yronwode, Women and the Comics; Editor & Publisher, June 12, 1993, p. 82; Goulart, The Encyclopedia of American Comics; Robbins, A Century of Woman Cartoonists.

OLIVER BROOKE HERFORD **1863-1935**

British cartoonist, illustrator, author, poet, playwright, and wit born in Sheffield in Yorkshire. He studied at Lancaster College in England and at Antioch College in Ohio (1877-79), and then trained in art at the Slade School in London and at the Academie Julian in Paris.

Herford first published his illustrations in The Century Magazine and eventually became a regular contributor to Life, Harper's Weekly, Punch, St. Nicholas, Scribner's, and numerous other leading magazines and newspapers. Of special note are his columns *Pen and Inklings* drawn for Harper's Weekly and *March of Events* for Hearst's New York American (1932-33). He also wrote four plays, and his prodigious output as an author and illustrator included A Child's Primer of Natural History (1899), Cupid's Almanac and Guide to Hearticulture (1908), The Herford Aesop: fifty fables in verse (1921), The Rubaiyat of a Persian Kitten (1927) and The Deb's Dictionary (1931).

Bibl.: Obit., New York Times, July 6, 1935, p. 13; Dictionary of American Biography, suppl. 1; Horn, World Encyclopedia of Cartoons.

DENNIS EVERETT HERMANSON

born 1947

American illustrator and designer from Enterprise, Alabama. He attended Syracuse University (1965-67) and New York University (1967-69). His illustrations have appeared in Business Week, National Lampoon, Social Policy, Boys' Life, Teacher, The New York Times, and The Washington Post. In addition to his periodical work, Hermanson has designed book jackets for New York publishing houses. He became the art director of Change magazine in 1974. He illustrated Mary Stolz' children's book Land's End (1973).

Bibl.: Something About the Author, vol. 10.

GEORGE JOSEPH HERRIMAN
1880-1944

American cartoonist who created the comic strip Krazy Kat, born in New Orleans, Louisiana. In 1897 Herriman began working for the Los Angeles Herald and by 1901 produced cartoons for the paper. Life and Judge published his drawings early in his career and in 1903 his first comic strip, *Lariat Pete*, appeared in the San Francisco Chronicle.

About that time, Herriman moved to New York where he worked for various newspapers. He drew political and sports cartoons for the New York News and the New York World, and then worked briefly for the New York American before returning to Los Angeles in 1905 to work for the Los Angeles Examiner. Around 1905, he began producing a series of short-lived comic strips including *Major Ozone*, *Rosy Posy--Grandma's Girl*, *Professor Otto and His Auto*, *Bud Smith*, and *Baron Mooch*. The latter, created around 1907, later continued as *Baron Bean* from 1916 to 1919. In 1910 the Comic Art Department of the New York Evening Journal hired Herriman and he returned to New York.

Herriman's first major strip, *The Dingbat Family*, later titled *The Family Upstairs*, began in 1910. In it, he depicted the antics of a cat and mouse as a subplot for each frame. The characters evolved, and in 1913, developed into a separate strip, *Krazy Kat*. Although Herriman's creation, known for its unique literary and artistic style, became his main preoccupation, throughout the 1920s he also created the comic strips *Stumble Inn* from 1922 to 1926, *Us Husbands* in 1926, *Mistakes Will Happen*, a companion piece to the former strip, and a panel entitled *Embarrassing Moments* in the late 1920s. Herriman returned

to Los Angeles for good in 1922. He continued to produce *Krazy Kat* until his death in 1944, after which the strip was discontinued. Herriman also produced illustrations for the Archy and Mehitabel books by Don Marquis.

Bibl.: Webster's American Biographies; Dictionary of American Biography, suppl. 3; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics; McDonnell, et al., Krazy Kat.

HARRY HERSHFIELD

1885-1974

American cartoonist, columnist, and raconteur, born in Cedar Rapids, Iowa. Hershfield's only formal art training consisted of a few months spent at the Chicago School of Illustration.

Hershfield began his career as a member of the art staff of The Chicago Daily News at the turn of the century. During this time he made his debut as a comic strip artist with *Homeless Hector*, about a lost dog. After his dismissal from the paper in 1907, he took his cartooning talents to the San Francisco Chronicle, working there until late 1909. Hearst then employed him at the Chicago Examiner for which he created the strip, *Rubber, the Canine Cop*. In 1910, Arthur Brisbane recruited him to work for the New York Journal. There, he introduced *Desperate Desmond*, his comic strip villain, and *Dauntless Durham of the U.S.A.* In 1914 *Abie the Agent* first appeared, eventually becoming Hershfield's most successful achievement in the comic strip genre. However, in the early 1930s, due to a legal dispute, the strip was temporarily discontinued. In the interim the artist drew *According to Hoyle* for the New York Herald Tribune, then resumed work on *Abie* in 1935, penning the strip until its demise in 1940.

A man of many talents, Hershfield wrote articles, comic pieces and a 1932 column entitled, *My Week* for the New York Daily Mirror. In 1938, he headed Metro Goldwyn Mayer's animation department, and in the 1940s displayed his storytelling skills as a regular on the radio show, *Can You Top This?* He also wrote the book Laugh Louder, Live Longer (1959), and was sought after as master of ceremonies for his comic talent.

Bibl.: Obit., New York Times, Dec. 16, 1974; Sheridan, Classic Comics & their Creators; Horn, World Encyclopedia of Comics;

O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

RICHARD HESS
1934-1991

American illustrator, cartoonist, and designer from Royal Oak, Michigan. Hess attended the Michigan State University from 1953 to 1954, and took evening classes at the local Society of Arts & Crafts. However, he began his career designing paint-by-number sets for the Palmer Paint Company in Detroit. In 1955 J. Walter Thompson hired him as Art Director in Detroit. After two years with the firm he joined Grant Advertising, also in Detroit, for one year, then worked successively for N.W. Ayer in Philadelphia as Art Group Director, Benton and Jowles of New York (1962-1963), and as Creative Director for Van Brunt Advertising (1963-1965).

In 1965 he started his own firm, Richard Hess, Inc., attracting such prestigious clients as Ford, IBM, CBS, Xerox, Columbia Records, GM, and Pan Am. His work has illustrated Time, TV Guide, Playboy, Esquire, Newsweek, New York, and The New York Times. In 1976 he formed a new company, Hess & Hess, with his son, Mark. In addition, he has taught at Syracuse University and Cooper Union in New York City.

Hess has written and illustrated books, including his retelling of the Hans Christian Anderson classic, The Snow Queen (1985). He has also produced a film, The Elders, in 1986.

In 1971, Hess began painting once again, illustrating for his clients. He favored a naive style associated with French painter Henri Rousseau. His career ended in 1991, with his sudden death in Torrington, Connecticut.

Bibl.: Who's Who in Graphic Art, 1982; Amon Carter, The Image of America in Caricature & Cartoon; LC Artist Files; Reed, The Illustrator in America, 1880-1980, p. 327; Copyright Monograph File, Library of Congress; Horn, Contemporary Graphic Artists, vol. 2, pp. 106-107; Obit., New York Times, Aug. 9, 1991, p. B6.

HICKS WOLFGANG
1909-1983

German editorial cartoonist, born in Hamburg, only acquired technical training in draftsmanship through art classes in schools in Hamburg and Hanover. Hicks first published work appeared in 1928 in the Hamburger Fremdenblatt. He also designed theater sets. In 1932 he began publishing political cartoons in Echo der Woche. The paper ceased to publish when Hitler seized power in 1933. From 1933 on, he worked as a commercial artist and a cartoonist for the Hamburger Anzeiger, the Hamburger Illustrierte, the men's magazine Koralle, and the Berliner Illustrierte. He also worked as master of ceremonies for fashion shows.

Hicks continued to draw while serving in World War II as a naval reporter and contributed cartoons to Das Reich. He then distinguished himself as principal editorial cartoonist for Hamburg's major newspapers, Die Zeit (1946-57) and Die Welt (1957---). He created a Saturday satirical page, with co-worker Christian Ferber, called *Das kleine Welttheater*. He continued to work as a commercial artist, designing book jackets, advertisements and posters. His cartoons are anthologized in Das War's (1966) and Druben (1967), and are included in many cartoon compilations by German artists.

Bibl.: Horn, World Encyclopedia of Cartoons; Muster, Who's Who in Satire and Humour, pp. 104-105.

LEROY DRAPER HILL **1935-2009**

American editorial cartoonist and art historian, born in Boston, Massachusetts, studied at Harvard University (1953-57) where he worked for the Harvard Lampoon. Later, between 1960 and 1963 he attended the Slade School of Fine Arts in London on a Fulbright grant.

Professionally, Hill started out as a cartoonist, reporter, and illustrator for the Quincy Patriot Ledger in Massachusetts (1957-60), then went to London. During this time he began research on British satirist, James Gillray, ultimately leading to the publication of Mr. Gillray the Caricaturist (1965), Fashionable Contrasts (1966), and The Satirical Etchings of James Gillray (1976). After returning to the United States, Hill returned to the Quincy Patriot Ledger, leaving a year later to work as a cartoonist for the Worcester Telegram in Massachusetts (1964-71), the Commercial Appeal in Memphis, Tennessee (1971-76), and The Detroit News (1976-99). He served as a contributing editor to Eighteenth Century Life in Williamsburg,

Virginia from 1980 to 1988. He won a Guggenheim Fellowship in 1983 to pursue his research on Thomas Nast, another interest of his.

During his career as an editorial cartoonist Hill also served as an educator. From 1967 to 1971 he taught life drawing at the School of the Worcester Art Museum and has lectured at the Yale Center for British Art.

Hill's articles and reviews have appeared in The Detroit News as well as Dial magazine, Target, and The New York Times Book Review. From 1968 to 1981, he contributed regularly to Preservation News, and since 1964, has written the column "History Corner" for the AAEC Notebook, the quarterly publication of the Association of American Editorial Cartoonists. He also published three volumes of cartoons about Detroit's Mayor Coleman Young between 1977 and 1986. Hill's work was syndicated by King Features (1978-80), and then by himself. He has published collections of his work, including Political Asylum: Editorial Cartoons by Draper Hill (1985).

Bibl.: Artist's Resume; Who's Who in American Art, 1978, 1993-94; Horn, World Encyclopedia of Cartoons; Robbins and Rothenberg, Getting Angry Six Times a Week; Who's Who in America, 1992-93; Margulis, "American Drawing Board," Target (Summer 1983), p. 29; Contemporary Graphic Artists, vol. 2.

WILLIAM ELY HILL **1887-1962**

American cartoonist and illustrator born in Binghamton, New York. Hill was a 1909 graduate of Amherst College, and studied at the Art Students League in New York. During the years prior to World War I, he contributed free-lance cartoons and sketches to Puck and Life, then in 1916 went to work for the New York Tribune. While there he drew a weekly page for the Sunday edition eventually titled Among Us Mortals, satirizing various character types, which earned him public attention. In 1922 Hill switched to the New York Daily News, attracted by an increase in salary and the chance to syndicate his work. Other periodicals which published his work include Vanity Fair, Redbook, McClure's and American Magazine. He wrote and illustrated Among Us Cats (1926). He retired in 1960 after a long, productive career.

Bibl.: Hill and Adams, Among Us Mortals; Robinson, The Comics: An Illustrated History of Comic Strip Art; Galewitz, Great Comics; Larson, American Illustration, 1890-1925, p. 133.

ALBERT HIRSCHFELD
1903-2003

American caricaturist, sculptor, painter and writer, born in St. Louis, Missouri. Hirschfeld attended the National Academy of Design and the Art Students League in New York, and trained under the guidance of the London County Council and the Academie Julien in Paris.

In 1925, Hirschfeld began submitting caricatures to The New York Times, and from 1927-28, served as theater correspondent for the Soviet paper Izvestia and the New York Herald Tribune in Moscow. The following year The New York Times hired him as a theater caricaturist for the Sunday drama section, a position which he maintains in 1994. His caricatures have appeared in numerous other publications including The New York World, the Brooklyn Eagle, the Daily Telegraph, New Masses, and Collier's. He co-edited a satirical journal, Americana, with Alexander King in the early 1930s.

Hirschfeld's commissioned work included murals for the Fifth Avenue Playhouse, New York (1945); the Eden Roc Hotel, Miami, Florida (1955); the Brussels World's Fair (1959); and the Playbill Room of the Manhattan Hotel, New York (1960). He also designed a series of postage stamps of comedians for the United States Postal Service in 1991.

Hirschfeld had also written and illustrated several books, including Manhattan Oases (co-wrote with Gordon Kahn, 1932); Show Business is No Business (1951); Harlem by Hirschfeld (1941); The American Theater (1961); The Entertainers (1977); Hirschfeld by Hirschfeld (1979); and Art & Recollections from 8 Decades (1991).

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1982, 1993-94; Hirschfeld, The World of Al Hirschfeld; Heller and Anderson, Savage Mirror; Who's Who in America, 1992-93.

WALTER C. HOBAN
1890-1939

American cartoonist and illustrator, born in Philadelphia, Pennsylvania, the son of Peter J. Hoban, founder of the Catholic Standard and Times. After attending St. Joseph's College and the Philadelphia School of Industrial Art, Hoban embarked on his career as a staff member of the Philadelphia North American. Subsequently, he accepted a job offer from the Hearst organization, becoming a cartoonist in 1912 for the New York Journal. During his tenure at the Journal, Hoban created his first and best known entry in the comic strip genre, *Jerry on the Job* (1913), distributed by King Features. It was followed in 1932, with *Needlenose Noonan* (accompanied on Sundays by *Discontinued Stories*) which he drew for the New York Daily Mirror. In the last years of his life, Hoban turned to commercial art, producing several Grape-Nuts breakfast cereal ads featuring his famous character, Jerry, in the late 1930s.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Obit., New York Times, November 24, 1939; Goulart, The Encyclopedia of American Comics.

SYDNEY HOFF **1912-2004**

American cartoonist, illustrator, and author, born in New York City, trained at the National Academy of Design. While still in his teens he sold his first cartoon to The New Yorker in 1930. In the 1940s and early 1950s he drew a comic strip for King Features called *Tuffy*. Then he produced the daily panel *Laugh It Off* for King Features Syndicate between 1957 and 1971. He contributed cartoons to such widely distributed magazines as The New Yorker, Esquire, Collier's, Look, Playboy, and The Saturday Evening Post.

Hoff, a prolific illustrator, had not only drawn for other authors, but had written and illustrated such children's books as Sammy the Seal (1959), Little Chief (1961), The Horse in Harry's Room (1970), Boss Tweed and the Man Who Drew Him (1978) and Danny the Dinosaur (1958, 1993), some of which have been translated into other languages. He considered his work as a children's book illustrator, which began in 1958, as the second phase of his illustrating career. He also published several books on cartooning including It's Fun to Learn Cartooning (1952), Learning to Cartoon (1966), The Art of Cartooning (1973), and Editorial and Political Cartooning (1976), as

well as such children's cartooning books as The young cartoonist: the ABC's of cartooning (1983).

Bibl.: Who's Who in America, 1978-79, 1992-93; Horn, World Encyclopedia of Cartoons; Something About the Author, vol. 9; Goulart, The Encyclopedia of American Comics, p. 186; Jud Hurd, "Syd Hoff," Cartoonist Profiles (June 1987), pp. 12-17; Wikipedia page, http://en.wikipedia.org/wiki/Syd_Hoff

IRVING HOFFMAN **1909-1968**

American drama critic and columnist born in Brooklyn, New York, Hoffman never graduated from DeWitt Clinton High School in New York. Instead, he began his career, first as a caricaturist at the age of 14, when he attended the Democratic National Convention in 1924. Hoffman drew caricatures of Alfred E. Smith, Franklin D. Roosevelt, and William Jennings Bryan which he promptly sold to the New York World. Soon after, he began selling his caricatures and quips to Walter Winchell and other columnists. In 1936, he began his position as columnist of the Hollywood Reporter, which brought him notoriety. Famous for witty wisecracks in his columns, Hoffman said, "there's no reason why I should be as dull as the play." His column, called the *Tales of Hoffman*, was never syndicated even though the movie industry followed it avidly. Hoffman conducted his business out of an office, including his principal source of income from his public relations practice. He took pride in never mentioning his clients in his columns.

Bibl.: Obit., New York Times, Dec. 10, 1968, p. 77.

BURNE HOGARTH **1911-1996**

American comic artist, illustrator, author, and art educator born in Chicago, Hogarth attended the Art Institute of Chicago (1925-27) and the Chicago Academy of Fine Arts (1926-29), then went on to study art history and anthropology at Crane College (1928-30), the University of Chicago (1930-32), Northwestern University (1931-2), and Columbia University (1956-7).

Before completing his academic training, Hogarth began his career as an illustrator, producing the panel series *Famous Churches of the World* in 1926 for the Associated Editors Syndicate. In 1929, he produced his first comic strip, *Ivy Hemmanhaw*, for the Bonnet-Brown Company of Chicago. He created another strip for Leeds Features entitled *Odd Occupations*, also known as *Odd Jobs* and *Strange Accidents*. He assisted Lyman Young on *Tim Tyler's Luck* in 1934. In 1935 he joined the McNaught Syndicate, for which he drew a pirate strip entitled, *Pieces of Eight*. He then worked for King Features before taking over Hal Foster's position on the *Tarzan* comic strip at United Feature Syndicate in 1936. Hogarth took leave from *Tarzan* in 1945 to produce the strip *Drago*. He returned to *Tarzan* in 1946 and drew it until 1950, while also producing *Miracle Jones* for United Feature Syndicate (1947-1948).

Hogarth actively educated artists, teaching in the WPA Arts Project from 1933 to 1935. In 1947 he co-founded the Cartoonists and Illustrators School, which eventually became known as the School of Visual Arts in New York City. He taught and served as administrator there until 1970. From 1976 to 1979 he taught anatomy at the Parsons School of Design, and beginning in 1983 served on the faculty of the Art Center College of Design in southern California. Hogarth had written several books on drawing technique, including Dynamic Anatomy (1958) and Dynamic Light and Shade (1981). He was also the author of Tarzan of the Apes (1972) and Jungle Tales of Tarzan (1976), and is widely regarded as one of the giants of the comic strip medium.

Bibl.: Horn, World Encyclopedia of Comics; Who's Who in American Art, 1982, 1993-94; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics; Who's Who in America, 1992-93; Wikipedia page, http://en.wikipedia.org/wiki/Burne_Hogarth

ROBERT MAURICE HOLLEY **1913-1977**

American cartoonist born in Stigler, Oklahoma, Holley attended the University of Florida (1930-32), Florida State University (1932), the George Pearce Ennis Art School (1932-33), and the Art Students League, New York (1932-36). Then he worked as a commercial artist and a cartoonist for Esquire magazine until 1944, when he opened his own New York graphic arts and production studio

known as Robert Holley Associates. He was first cited in the 1954 Agency List of the Standard Advertising Register as Vice President for the New York City office of The McCarty Company advertising agency, a position he maintained until 1965 when he became Vice President and later President of Holley Thomas, Inc. of Williston Park, New York.

Bibl.: Obit., New York Times, Jan. 6, 1977, p. 32; Who's Who in American Art, 1940-41; The Agency List of the Standard Advertising Register (later the Standard Directory of Advertising Agencies).

BILL HOLMAN
1903-1987

American cartoonist, never completed high school but took the Landon correspondence course in cartooning before attending night classes at Chicago Academy of Fine Arts in 1919 under the tutelage of Carl Ed. In 1920, the Chicago Tribune hired Holman as a copy boy, and having moved to Cleveland, he produced his first comic strips, *J. Rabbit* (1921) and *Billville Birds* (1922), both syndicated by the Newspaper Enterprise Association. In 1923, he traveled to New York where he drew the strip *G. Whizz, Jr.* for the Herald Tribune and, by the late 1920s, personally distributed his comic strip, *Wise Quacks*.

By the 1930s Holman contributed cartoons to Collier's, Life, Judge, The Saturday Evening Post, and the London publication Everybody's Weekly. He came under contract to the Chicago Tribune-New York News Syndicate in 1935, producing the comic strips *Smokey Stover* and, for a time, *Spooky*. He also produced the panel cartoon *Nuts and Jolts*. He continued both features up until his 1973 retirement.

Bibl.: Editor & Publisher, Nov. 5, 1921, pp. 24-25; O'Sullivan, The Art of the Comic Strip; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics, p. 187-188.

ELLISON HOOVER
1888 or 1890-1955

American cartoonist from Cleveland, Ohio, Hoover studied at the Cleveland School of Art before moving to New York. After

attending the Art Students League, he went to work for the New York World. Later he switched to the Newark Evening News and the New York Herald Tribune. Hoover regularly contributed to Life and Judge magazines in the 1910s and 1920s, and in 1930, along with gag writer Arthur H. Folwell, succeeded Clare Briggs on the *Mr. and Mrs.* comic strip.

Bibl.: Who's Who in American Art, 1953; Obit., New York Times, March 19, 1955, p. 15; Horn, World Encyclopedia of Cartoons; Who Was Who in American Art, p. 291.

FRANKLIN MORRIS HOWARTH **1865-1908**

American cartoonist, pioneered in the use of graphic narrative techniques. Although Howarth began his career as a bank clerk in Philadelphia, he angered his employer by drawing in the ledgers of the account books. He submitted illustrations as a free-lance artist, and soon joined Puck magazine as a staff member and later contributing editor. He also contributed illustrations to such other satirical journals as Judge, Life, Truth, and Tid-Bits. In 1903, Howarth was hired by William Randolph Hearst to produce cartoons for his Sunday supplement. His comic creations included *Lulu and Leander* and *A Lad and His Lass*. He also drew *Ole Opey Dildock--the Storyteller* for the Chicago Tribune comic section. Funny Folks, an anthology of his cartoons from Puck, was published in 1899.

Bibl.: Horn, World Encyclopedia of Comics; Obit., American Art Annual, 1909-10; Obit., New York Tribune, Sept. 23, 1908; McCardell, "Opper, Outcault and Company," Everybody's Magazine, vol. 12, no. 6 (June 1905), p. 769.

VIRGINIA HUGET **born 1900**

American cartoonist and illustrator, born Virginia Clark in Dallas, Texas, married Coon Williams Hudzietz, pronounced Huget, and moved to Chicago. In 1926, she sold her first strip, *Gentlemen Prefer Blondes* to the Bell Syndicate. During the late 1920s and early 1930s she produced several strips, including *Babs in Society* about a

flapper working in a department store, *Campus Capers*, another flapper strip, and a Sunday strip, *Flora's Fling*. The art deco strip *Miss Aladdin* is considered among her best creations. She also drew comic strip style advertisements for Lux Soap, for which the Art Directors League of New York awarded her a prize.

Huget's ability to mimic many styles of cartooning landed her a position ghosting for Percy Crosby on *Skippy* in late 1937 when alcoholism interfered with his production.

In 1944, under the name Diana Clark, Huget took over *Oh Diana!* from Don Flowers. Although originally an adventure strip, Huget turned it into a teen strip, which were popular in the 1940s.

Bibl.: Robbins and Yronwode, Women and the Comics; Robbins, A Century of Women Artists.

WILFRID HUGGINS

active 1904

American editorial cartoonist published drawings in the old Life magazine.

CYRUS COTTON HUNGERFORD

1889-1983

American editorial cartoonist and native of Manilla, Indiana, Hungerford grew up in Parkersburg, West Virginia. At the age of 13, while still attending school, he submitted cartoons and illustrations to the Parkersburg Sentinel. Upon graduation from high school he found work with the Wheeling Register in West Virginia (1907-12), both as a reporter and cartoonist. He went to Pittsburgh in 1912, when the Pittsburgh Sun (1912-27) hired him. He also drew a syndicated comic strip called *Snoodles* (1913-26), about a mischievous boy, which was syndicated nationally. When the Pittsburgh Post-Gazette began production in 1927, he switched to that paper, where he produced editorial cartoons until his retirement in 1977. At various times during his career Hungerford travelled, creating cartoons for special assignments abroad. He drew defense posters during World War II. Locally, he became famous for his chalk talks and the symbol of Pittsburgh, "Pa Pitt," a rotund man in colonial garb.

Bibl.: Who's Who in American Art, 1988; Horn, World Encyclopedia of Cartoons; Edwin F. Brennan, "Cy Pens Best Cartoons At Tick of Deadline," Editor & Publisher, Feb. 4, 1950, p. 13; Snoodles, Chicago Daily News, 1913 & 1914; Margulis, "American Drawing Board," Target (Summer 1983), pp. 28-29; Obit., Pittsburgh Post-Gazette, 26 May, 1983, p. 1.

FRANK MARION HUTCHINS
ca. 1867-1896

American cartoonist from Burlington, New Jersey, Hutchins worked for the National Bureau of Engraving in his home town, as well as for several Chicago newspapers. He covered the Chicago World's Fair for Puck in 1893, to which he contributed cartoons between 1893 and his untimely death in 1896.

Bibl.: West, Satire on Stone, p. 394, 430.

A.C. HUTCHINSON ("HUTCH")
active 1900s - 1920s

American cartoonist, worked for the Chicago Daily News under the art direction of Luther Bradley in the early years of the twentieth century. He drew several comic strips for the paper, including *Luke Whoozis*, *Willie Hawkshaw* and *Superstitious Sam*. He also published cartoons in Life magazine in 1914 and 1915. In 1923, he worked for the Lee-Bradford Corporation as an animator, where he worked on the series *Red Head Comedies* with such artists as Walter E. Stark, Frank Nankivell and Richard Friel.

Bibl.: Gordon Campbell, "Luther Bradley," Cartoonist Profiles, (Sept. 1984), p. 71; Gifford, American Animated Films: the Silent Era, 1897-1929, p. 140.

I

HENRI-GABRIEL IBELS **1867-1936**

French cartoonist, illustrator, caricaturist, printmaker, designer, painter, and writer born in Paris. Virtually self-taught as an artist, Ibels did study for a brief period at the Academie Julian in 1889.

He founded the publication Le Sifflet (1899) in which he protested the injustice of the Dreyfus affair, and contributed to numerous contemporary periodicals such as Action, L'Assiette au beurre, La Baionette, L'Echo de Paris, Messenger Francais, Le Journal, La Revue Blanche, Le Rire, Le Sourire, and La Victoire. In collaboration with Toulouse-Lautrec, he produced an album of lithographs entitled, Le Cafe-Concert (1893), and illustrated works by Jules and Edmond Goncourt, Octave Mirbeau, and Emile Zola.

Ibels was a founding member of the Societe des Dessinateurs Humoristes and actively defended the rights of artists.

Bibl.: Osterwalder; Benezit; Horn, World Encyclopedia of Cartoons.

LESLIE GILBERT ILLINGWORTH **1902-1979**

British cartoonist and illustrator born in Barry, Glamorgan, in Wales. He trained at Cardiff Art School in Wales, drawing for the Western Mail (Cardiff), while still a student. In 1920, he received a scholarship to attend the Royal College of Art and the Slade School in London. He returned to Wales in 1921 to work as editorial cartoonist for the Western Mail (Cardiff), a position which he held in 1927, when he travelled to Paris to continue his art training at the Academie Julian. He supported himself by working as a free-lance artist for such leading magazines as Nash's, The Strand, and Passing Show. In 1927, he began contributing to Punch, eventually becoming its second cartoonist in 1945. He joined the Punch table in 1948, and became Cartoonist, a position which he alternated with Norman Mansbridge between 1949 and 1968. The Daily Mail, published in London, hired him in 1939 as chief editorial cartoonist, a position he maintained along with his weekly commitment to Punch until 1969. He later returned to

newspaper cartooning, his work appearing occasionally in the Sun and News of the World. He also worked as a commercial artist, creating advertisements for Eiffel Tower Lemonade and Wolsey underwear.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who (British ed.), 1975; Feaver, Masters of Caricature; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 121-122.

G.B. INWOOD **active 1920s & 1930s**

American cartoonist, lived and worked in New York in the early 1920s. He contributed to Wayside Tales in the early 1920s. His work also regularly appeared in Judge and Life in the 1920s and early 1930s.

Bibl.: R.L. Polk & Co.'s Trow General Directory of New York City embracing the boroughs of Manhattan and Bronx, 1920-1921, vol. 132, p. 959; Wayside Tales and Cartoons Magazine, vol. 20, (Sept. 1921), p. 503 & 515; Wayside Tales and Cartoons Magazine, vol. 20 (Oct. 1921), p. 675 & 678; Judge, vol. 82 (Mar. 18, 1922), p. 7; Judge, vol. 96 (Jan. 5, 1929), p. 7; Life, vols. 91-97 (1928-1931).

REA IRVIN **1881-1972**

American cartoonist and editor, born in San Francisco, California, Irvin attended the Mark Hopkins Institute of Art in his hometown, then became a staff member of several newspapers. For a short period of time, he turned to acting before moving to New York where he became a frequent contributor to Life magazine, executing drawings for several series of cartoons.

In 1925, Irvin made journalistic history when he joined The New Yorker as its first art editor. Along with its founder, Harold Ross, he developed the magazine's unique style. He also created its very first cover, reprinted almost annually to commemorate the anniversary of the publication.

In 1951, with the death of Ross, Irvin resigned from The New Yorker as a result of a disagreement with the new management. He

continued to paint and to draw cartoons, and eventually moved to the Virgin Islands where he remained until his death.

Bibl.: Obit., New York Times, May 29, 1972, p. 20; Who Was Who in America, vol. 5; Horn, World Encyclopedia of Cartoons.

JAY IRVING

1900-1970

American cartoonist and police historian, born in New York City, attended Columbia University. The New York Globe employed him as a police reporter. He also worked for the Universal wire service before creating the sports comic strip, *Bozo Blimp*, for King Features Syndicate in 1930. He then entered the advertising field for two years, prior to joining the staff of Collier's. During his thirteen-year stint at the magazine, he drew covers and a weekly panel called *Collier's Cops*, meanwhile serving as an artist with the Marine Corps during World War II.

After leaving Collier's, Irving originated the short-lived police comic strip, *Willie Doodle* for the Herald-Tribune Syndicate. In 1955 he attempted another strip, about a good-natured policeman entitled, *Pottsy*. More successful than Irving's previous efforts, it ran until shortly after the cartoonist's death.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, June 5, 1970, p. 35.

J

RAYMOND JACKSON ("JAK") **born 1927**

British cartoonist born in London, Jackson studied at the Willesden School of Art. He worked on the art staff of a publishing house before joining an advertising agency and contributing cartoons to Lilliput and Punch in the early 1950s. Next, he became an illustrator for the Evening Standard, becoming the head cartoonist in 1966. He received an exclusive 20 year contract with the paper in 1972, which made him one of the wealthiest and most influential Fleet Street cartoonists. Collections of his work have been published annually since 1968. Jackson continued to work for the Evening Standard through the 1980s, often landing his paper in trouble with his images of the Irish, London police and the liberal Greater London Council. He lampoons local issues, aiming first at London, second at the United Kingdom, and third at problems in the world.

Bibl.: Horn, World Encyclopedia of Cartoons; Kallaugher, "British Drawing Board, Target (Winter 1983), p. 29; MacKenzie, "JAK & MAC: The demon drawers of Fleet Street," Target (Autumn 1984), pp. 16-20; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 123-124.

BURRIS ATKINS JENKINS, JR. **1896-1966**

American cartoonist and journalist, born in Indianapolis, Indiana, Jenkins attended the University of Missouri (1914-15), and Harvard University (class of 1920) where he was a member of the Harvard Lampoon staff from 1917 to 1920.

In 1916 Jenkins worked for the Kansas City Star. Upon graduation from college he returned to the mid-west, where he worked from 1920 to 1921 as an editorial cartoonist for the Kansas City Post. In his next position, with the New York Evening World, which he joined in 1921, Jenkins reported news, wrote a column and cartooned until the paper's sale to the Scripps-Howard chain in 1931. Soon after, the New York Journal-American hired him to draw sports and editorial

cartoons as well as write articles. Despite his position as sports cartoonist, Jenkins admitted in 1939 that he rarely attended any sporting events.

During World War II, Jenkins was stationed in Europe as a correspondent-cartoonist. In 1944, he published Father Meany and the Fighting 69th, a personal narrative of his experience.

Bibl.: Who Was Who in America, vol. 4; Obit., New York Times, Feb. 27, 1966, p. 84; Green and Walker, National Cartoonists Society Album, 1980; Walter E. Schneider, "Noted Preacher-Editor's Son Won Success in Cartooning," Editor & Publisher, Aug. 26, 1939, p. 5.

AUGUSTUS EDWIN JOHN

1878-1961

British painter, draughtsman, art instructor, and brother of artist Gwen John, born at Tenby, Pembrokeshire in Wales. He trained at the Tenby School of Art (age seventeen) and the Slade School of Fine Art in London (1894-98), and had his first one-man show at London's Carfax gallery in 1899.

John started to experiment with lithography in 1916, and during the First World War, served as an artist. Among the many prominent individuals depicted in John's portraits, a major part of his total output, were George Bernard Shaw, T.E. Lawrence, Thomas Hardy, James Joyce, and Dylan Thomas. Highly respected in his own lifetime, he was elected as president and/or member of many organizations including the National Portrait Society (1914), the Royal Academy (1928, resigned 1938, re-elected 1940), and the Royal Society of Portrait Painters (1948). His autobiographical recollections were published under the title Chiaroscuro in 1952.

Bibl.: Stone, Augustus John, 1979; Easton & Holroyd, The Art of Augustus John; Holroyd, Augustus John; National Portrait Gallery, London, Augustus John; John, Autobiography.

CHARLES HOWARD JOHNSON

active 1890s

American artist, whose drawings appeared in the magazines Truth, Judge and Life, Howard illustrated John Kendrick Bangs' The

Tiddledywink's Poetry Book (1892) and Alfred Tennyson's The Princess, and other poems (1890) and Maud, Locksley Hall, and other poems (1891). The artist lived and worked in New York City in the early 1890s.

Bibl.: William Henry Shelton, "The Comic Paper in America," The Critic, vol. 39 (Sept. 1901), p. 234; Library of Congress; Trow's New York City Directory, 1890, p. 994; Judge, vol. 114 (Apr. 1938), p. 32, reproduction 1897 cartoon.

WILL B. JOHNSTONE 1881-1944

American cartoonist, illustrator, and writer, Johnstone attended Northwestern University and later studied art at the Chicago Art Institute, during which time he gained skill as a cartoonist. The Chicago Journal hired him before he finished his studies. From there he went to the Chicago Inter-Ocean, where he became the art editor. He then worked at the Chicago American, before leaving for New York in 1906 to illustrate Hearst papers, first working as a trial artist. In 1909 he joined the Evening World, writing and illustrating feature articles. He replaced Al Freuh as the political cartoonist on the Morning World in 1924. He drew the taxpayer in the barrel, a visual metaphor for which he is best known. His work also appeared in the old Life magazine.

He wrote several musical comedies, including Up in the Clouds, and a Marx Brothers show, I'll Say She Is. He also wrote the storyline for several Marx Brothers movies, including Monkey Business with Sidney Perelman, Horsefeathers and A Day at the Races.

Johnstone, a many of many talents, was an accomplished landscape artist as well as a cartoonist.

Bibl.: Obit., New York Times, Feb. 7, 1944, p. 15; Opitz, ed., Mantle Fielding's Dictionary; Thorndike, The Business of Cartooning, p. 31; Who Was Who in American Art, p. 318; Bob Dunn, "Said & Dunn," Cartoonist Profiles (March 1981), pp. 54-55; "Bill Johnstone's Taxpayer in a Barrel a National Figure," New York World-Telegram, Feb. 7, 1944, p. 13.

JOHN YARDLEY JONES ("YARDLEY")

born 1930

Canadian editorial cartoonist born in Liverpool, England. Jones studied architecture in Wales while drawing cartoons for English publications. In 1957, he settled in Canada where he held a variety of jobs before working as a free-lance artist for the Calgary Herald and the Edmonton Journal. He also worked for The Roughneck, an oil industry magazine, before joining the Edmonton Journal in 1962, as its first staff editorial cartoonist. In 1968 Jones switched to the Toronto Telegram where he remained until the newspaper folded. Subsequently, he accepted a job with the Toronto Sun, then in 1973, with the Montreal Star. By 1980, Jones had transferred his talents to the Edmonton Sun, where he received several rebukes for his malicious cartoons on Edmonton politicians and Princess Margaret. A third anthology of his cartoons, Yardley Jones Cartoons, Book Three, appeared in 1983, published by the Edmonton Sun, which then employed him. The Sun Syndicate distributed his cartoons.

Bibl.: Desbarats and Mosher, The Hecklers; Hoff, Editorial and Political Cartooning; Yardley Jones cartoons; Bradley, "Canadian Drawing Board," Target (Autumn 1981), pp. 20-21.

K

JACK KABAT **active 1930s to 1950s**

American cartoonist, published in Life and Judge magazines. He lived and worked in Manhattan from the mid-1930s through the 1950s.

Bibl.: Judge, vol. 105 (Aug. 1933), p. 20; New York Telephone Company, Manhattan, New York City Telephone Directory (1936), p. 489; Manhattan, New York City Telephone Directory (1943), p. 512; Manhattan, New York City Telephone Directory (1950), p. 788; Manhattan, New York City Telephone Directory (1956-7), p. 850.

ROBERT KANE ("BOB") **1916-1998**

American comic artist born in the Bronx, Kane studied at Cooper Union and the Art Students League. He trained at Commercial Art Studio as well. In 1936, comic book artist Samuel M. ("Jerry") Iger hired Kane to work in his studio drawing gag cartoons. He first created a feature entitled *Hiram Hick*, which initially appeared in Henle's Wow, What a Comic (1936). Other features for Fiction House (1937-39) followed, including *Peter Pupp* in Jumbo Comics, *Jest Laffs*, and *Pluto*. For Globe he worked on *Side Streets of New York* in Circus (1938) and for Fox, he drew *Spark Stevens* (1938).

By 1938 Kane was working at National Comics, where he produced *Professor Doolittle*, *Ginger Snap*, *Gumshoe Gus*, *Just a Second*, and *Oscar the Gumshoe*. There he also teamed up with writer Bill Finger to produce the adventure strips *Rusty and his Pals* in Adventure Comics in 1938 and *Clip Carson* in Action Comics in 1939. In 1939 they were approached by National editor Whit Ellsworth, to create a hero in the Superman tradition. As a result they produced *Batman* for Detective Comics, which within a year became one of DC's most popular heroes. Although its ensuing popularity made it necessary for Kane to hire such assistants as George Roussos, Charlie Paris, and Jack Burnley, he remained actively involved until 1968. The team also aided in production of the newspaper comic strip, which ran in the 1940s. He

left comic art production in the late 1960s, about the same time as the popular television show based on his character also left the air.

Like many other cartoonists, his interests crossed over into the field of animation. Courageous Cat, premiering in 1960, and the series Cool McCool, first televised in 1966, are animated television shows to his credit. He published his autobiography, Batman and Me in 1989. Like many cartoonists and comic artists, Kane used his retirement to explore other art forms, and currently creates modernist paintings.

Bibl.: Horn, World Encyclopedia of Comics; Children's Television: The First Thirty-Five Years, 1946-1981, Part 1: Animated cartoon Series; Who's Who of American Comic Books; Goulart, The Encyclopedia of American Comics; Malloy, Comic Book Artists; Goulart, The Great Comic Book Artists.

AL KAUFMAN **active from the 1940s and 1950s**

American cartoonist, studied at the City College of New York. While working as the manager of a grocery store, Kaufman practiced cartooning in his off-hours. He became a full-time professional cartoonist in 1946, and since then has been a frequent contributor to such magazines as The Saturday Evening Post, Collier's, Esquire, Look and American Legion Magazine.

Bibl.: "They Make You Laugh: Al Kaufman," The Saturday Evening Post, July 29, 1961.

CHARLES SAMUEL KEENE **1823-1891**

English comic artist, illustrator, and etcher from Hornsey, North London. Around the age of seven, Keene moved with his family to Ipswich, then returned to London after his father's death in 1838. There he held apprenticeships, one briefly to a legal solicitor, then another to Mr. Pilkington, an architect, and lastly (at the age of nineteen), to the Whymper brothers, wood engravers. During his five year term with the latter, he began illustrating such books as Robinson Crusoe, then set up his own studio and became a contributor to

periodicals, including Illustrated London News, Once a Week, Good Words, The Cornhill Magazine, and London Society.

In 1851, he began contributing to Punch and in 1860 became a member of its staff, an affiliation which greatly increased his notoriety and ultimately commanded the better part of his career. Keene, who retired from Punch in 1890, was also a founding member of the Junior Etching Club (1857). He published several books, including Our People (1881) and illustrated the works of such other authors as William Makespeace Thackeray's Denis Duyal and Charles Reade's The Cloister and the Hearth (1866).

Bibl.: Dictionary of National Biography; Hudson, Charles Keene; Emanuel, Charles Keene: Etcher, Draughtsman and Illustrator; Houfe, Dictionary of British Book Illustrators and Caricaturists; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 129-130.

REAMER KELLER
active 1930s through 1970s

American cartoonist, created the hillbilly comic series, *Kennesaw*. He also contributed frequently to such leading magazines as Collier's, Cartoon Humor, Esquire, Life, and American Legion Magazine. His cartoons appeared in almost every issue of Judge during the 1930s. In 1939, King Features Syndicate distributed his gag cartoons. From the 1950s to the 1970s he shared a regular feature, called both *Today's Laugh* and *Panel Parcel*, with Jeff Keate, Tom Henderson, Jefferson Machamer, Frank Owen, Rod de Sarro, and Cathy Joachim. It was distributed by the Chicago Tribune-New York News Syndicate. Adcox Associates distributed another cartoon series in the early 1970s, *Medicare*. Published collections of his work include Why the Long Puss? (1956) and Mating Manual (1957).

Bibl.: Robinson, The Comics: An Illustrated History of Comic Strip Art; Author's notes; LC card catalogue; Craven, Cartoon Calvacade, p. 318; "Editor & Publisher Sixteenth Annual Directory of Features," Editor & Publisher, Sept. 30, 1939, p. XVI; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 67; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1966, p. 76; "Syndicated Features Listed by Authors," Editor & Publisher, July 29, 1972, p. 49-A.

WALTER CRAWFORD KELLY ("WALT")
1913-1973

American cartoonist, illustrator, writer, and lecturer, born in Philadelphia, created the comic strip *Pogo*. Kelly learned drawing from his father, a painter of theatrical scenery. From 1928 to 1935, Kelly worked as a reporter and cartoonist for the Bridgeport (Conn.) Post and produced centerspreads for comic books, then moved to California where he became an animator for Walt Disney Studio. He contributed to such classic films as *Dumbo* and *Fantasia*.

After returning east in 1941, Kelly was employed by the United States Army Foreign Language Unit illustrating books, and by the Western Printing and Lithographing Company where he produced comic books. During this time he created Bumbazine and Albert the Alligator (from the series Animal Comics, 1943) in which the character Pogo Possum and the basic ideas for the comic strip *Pogo*, generated. After further development, the strip made its first appearance in the short-lived New York Star, for which Kelly acted as art editor and cartoonist. When the Star folded in the following year, publication of *Pogo* was resumed by the New York Post. The Post Syndicate (later known as the Publishers-Hall Syndicate) also assumed distribution of the strip for nearly twenty-five years. In addition, Kelly produced numerous Pogo books, a record entitled *Songs of Pogo*, and a Pogo anti-pollution poster.

Bibl. Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 6; Obit., New York Times, October 19, 1973, p. 46; Goulart, The Encyclopedia of American Comics.

EDWARD WINDSOR KEMBLE
1861-1933

American cartoonist, illustrator, and writer born in Sacramento, California, the son of the founder of The Alta Californian, the first daily paper published on the west coast. Virtually self-taught in art, Kemble received some training at the Art Students League in New York.

Kemble began his career as an artist in New York, peddling sketches while working for Western Union. In 1880, he had his first

major success with the publication of his cartoons in Harper's Bazaar. The following year, he worked as an editorial cartoonist for the New York Daily Graphic, and from 1884-90, was employed by Century Magazine. He then drew political cartoons for Collier's Weekly (1903-07), and Harper's Weekly (1907-12). He also published drawings in Life, Judge, Leslie's Weekly, Scribner's, St. Nicholas, Puck, and the Hearst newspapers. Between 1896 and 1905, Kemble drew panels and Sunday strips, and penned drawings for advertising and book illustrations. His final staff position was with the New York Sun, but he contributed almost exclusively to Life magazine in the ensuing years.

In addition to writing short stories for Scribner's and Collier's, Kemble wrote Comical Coons (1898) and Kemble's Sketchbook (1899), and illustrated books for Mark Twain, Harriet Beecher Stowe, and Joel Chandler Harris.

Bibl.: Horn, World Encyclopedia of Cartoons; Opitz, ed., Mantle Fielding's Dictionary; Obit., The New York Herald Tribune, Sept. 20, 1933; Who Was Who in America.

ROCKWELL KENT **1882-1971**

American painter, printmaker, illustrator, muralist and writer from Tarrytown Heights, New York. Kent attended the Columbia University school of architecture, and studied under William Merritt Chase (1897 or 1898 to 1900), Robert Henri, Kenneth Hayes Miller, and Abbott Thayer.

Instrumental in organizing the Exhibition of Independent Artists in 1910, Kent worked as a commercial artist and illustrator for books and magazines. Many of his illustrations for periodicals and advertisements were signed with the pseudonym "Hogarth, Jr." His public commissions included murals for the United States Post Office and the Federal Building in Washington, D.C. Kent, an adventurer and outspoken activist, wrote extensively about his travels and political philosophies, as well as his art. He illustrated several of his own books, most notably, Wilderness (1920), Voyaging Southward from the Strait of Magellan (1924), N. by E. (1930), and This is My Own (1940). His work reflected his travels to Greenland, Alaska and Patagonia. His autobiography, It's Me O Lord was published in 1955. A controversial leftist, Kent was blacklisted during the McCarthy era.

Bibl.: Obit., New York Times, March 14, 1971, p. 1; Index of Twentieth Century Art; Dictionary of American Artist, Baigell; Reed, The Illustrator in America, 1880-1980, p. 182.

JOSEPH KEPPLER
1837 or 1838-1894

Austrian-American caricaturist and co-founder of the humor magazine Puck, born in or near Vienna. Manifesting an early interest in drawing, he began studying (1854 or 1856) at Vienna's K.K. Akademie der Bildenden Kunste under Peter Johann Nepomuk Geiger and others. Hoping to make his way to Italy to study art, Keppler traveled first with a photographer, then an acting troupe, eventually performing with the latter rather than accomplishing his intended goal. After returning to Vienna, he continued to act, meanwhile contributing to the Viennese humor magazine Kikeriki. In 1867, he emigrated to the United States, eventually settling in St. Louis where he acted and may have studied medicine as well.

In 1869, following a failed attempt at managing a theater, Keppler launched his first publication with Heinrich Binder, Die Vehme, Illustriertes Wochenblatt, für Scherz und Ernst. Although it disbanded in the following year Keppler remained undaunted. He embarked on his next publishing venture in 1871, producing a German-language edition of Puck in collaboration with writer and poet, Friedrich Herold. It expired in 1872 after which time Frank Leslie hired Keppler to work for his illustrated newspaper in New York. There he met Adolph Schwarzmänn with whom he formed another partnership, and in 1876 they founded a second German-language edition of Puck. Its English-language counterpart, launched in 1877, enjoyed preeminent status among humor magazines. It survived until 1918.

Keppler, one of Puck's major contributors, introduced a distinctive style of caricature and cartooning, derivative of German satire. His work and his publication not only inspired his peers, but left its impact on the whole history of cartooning and humorous journalism.

In 1893, Keppler supervised the erection of a Puck pavilion at the Chicago World's Fair, and published a special World's Fair edition of Puck, which ran until October of that year. The effort proved to be a strain on his health, and in the following year, he died.

Bibl.: Draper L. Hill, "What Fools These Mortals Be!" A Study of the Work of Joseph Keppler, Founder of Puck, Cambridge, Mass.: 1957; Dictionary of American Biography; National Cyclopaedia of American Biography; West, Satire on Stone.

UDO J. KEPPLER ("JOSEPH KEPPLER, JR.")
1872-1956

American cartoonist, publisher, and Indian rights activist, son of Joseph Keppler, cartoonist and founder of Puck magazine. The younger Keppler, born in St. Louis, Missouri, received his education at the Columbia Institute of New York where he graduated in 1888. He then attended the Academy of Arts in Munich in 1890 and studied at the Gymnasium of Heilbronn, Germany in 1891.

In 1891 he began contributing to Puck, at first signing his work "U.J.K." Following his father's death in 1894, he became known as "Joseph Keppler, Jr." and assumed the position of director of the magazine's art staff. By 1901 he held the position of chief cartoonist as well. After 1908 his output decreased, but he continued to draw into the late 1910s, contributing to Puck competitors Leslie's and Judge as well. His attention turned to Indian matters, resulting in the sale of his controlling interest in Puck in 1914. He continued to contribute cartoons for another year, before retiring. He dedicated much of his free time to studying and preserving Native American culture.

Bibl.: Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 5; West, Satire on Stone, p. 430.

HENRY KING KETCHAM ("HANK")
1920-2001

American comic strip artist, born in Seattle, Washington, studied at the University of Washington in 1938, then joined Lantz Productions of Universal Studios, where he worked as an animator until 1939. In his next job, with Disney Productions, from 1939 to 1942, he participated in the making of animated shorts and feature films.

From 1941 to 1945, Ketcham served as a chief photographic specialist in the United States Naval Reserve. During his stay in the military he also created *Half Hitch*, a comic about a wacky sailor. After the war, he worked as a free-lance artist from his home in

Westport, Connecticut, selling cartoons and illustrations to magazines and advertising agencies.

Ketcham moved to California in 1948, where he created his most popular, award-winning comic strip, *Dennis the Menace*. The strip, about a mischievous little boy, has enjoyed a successful run since 1951. With the death of his first wife in 1958, Ketcham remarried and moved to Switzerland, where he continued his strip. He remained abroad for 18 years.

He returned to California in 1970. From 1970 to 1975, King Features distributed a revival of *Half Hitch*, this time done in collaboration with artist Dick Hodgins. He has published numerous *Dennis the Menace* books, and *I Wanna Go Home* (1959), based on a trip to the U.S.S.R. He published his autobiography, *Someone's in the Kitchen with Dennis* in 1978. He retired in 1994, while assistants continued the strip.

Bibl.: Who's Who in American Art, 1982, 1993-94; Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics; Who's Who in America, 1992-93; Hogan's Alley, no. 1 (Fall 1994), p. 7.

TED KEY **1912-2008**

American cartoonist and writer, born in Fresno, California. Key attended the University of California at Berkeley, and worked as an editorial cartoonist and art editor for The Daily Californian and an associate editor for the University's humor magazine, The Pelican.

After graduation in 1933, Key moved to New York City where he immediately began selling cartoons to Judge, The New Yorker, and Collier's. In the late 1930s he became an associate editor for Judge, and continued to sell cartoons to numerous leading periodicals including This Week, Good Housekeeping and The Saturday Evening Post. Prior to World War II, Key worked as a radio staff writer for J. Walter Thompson advertising agency, while continuing to sell cartoons. Eventually, he came under contract to The Saturday Evening Post, which exclusively featured his popular cartoon creation, *Hazel*. He continued to draw *Hazel* while serving in the Army Signal Corps during World War II. The panel proved so successful that, when the Post folded in 1969, it was syndicated as a daily cartoon by King Features.

Key also drew a feature for *Jack and Jill* magazine entitled *Diz and Liz*, as well as a series of posters, and illustrations for books. He wrote a play for radio entitled, *The Clinic*, and the screenplays for *Million Dollar Duck*, *Gus*, and *The Cat from Outer Space* for Walt Disney Productions. Key is also the author of numerous Hazel compilations and of the books So 'M I (1954), Fasten Your Seat Belts (1956), Phyllis (1957), The Biggest Dog in the World (1960), Ted Key's Diz and Liz (1966), and Squirrels in the Station (1967).

Bibl.: Horn, *World Encyclopedia of Cartoons*; Who's Who in American Art, 1984, 1993-94; Who's Who in America, 1992-93; George L. Beiswinger, "Hazel by Ted Key," Cartoonist Profiles (June 1988), pp. 56-62.

FRANK O. KING **1883-1969**

American comic strip artist born in Cashton, Wisconsin, King created the comic strip Gasoline Alley. He began his career drawing cartoons for the Minneapolis Times in 1901, leaving after four years to study at the Chicago Academy of Fine Arts. During this time, he worked briefly for Hearst's Chicago American, and then for an advertising agency before joining another Hearst paper, the Chicago Examiner. King left school to work full-time, and remained with the Examiner for three years (1906-09) before accepting a more lucrative offer from the Chicago Tribune. For the Tribune, King performed various artistic duties and produced comics such as *Tough Teddy*, *The Boy Animal Trainer*, *Here Comes Motorcycle Mike!* (1911), *High Hopper*, and *Bobby Make-Believe* (1915). During World War I, he briefly filled-in for editorial cartoonist John T. McCutcheon when he went to Europe. King also drew a Sunday black-and-white feature called *The Rectangle*, in which cartoons pertaining to various subjects appeared under special headings. It was in the latter feature that he introduced *Gasoline Alley* in November, 1918. Within eight months, the feature became so popular with readers that it developed into an independent comic strip. The continuity of the story line combined with the innovative aging of characters ensured the strip had a popular readership. Bill Perry, who assumed responsibility for the Sunday page in 1951, and Richard Moores, who was trained by King to do the dailies, continued the strip after the artist's death.

Bibl.: Horn, World Encyclopedia of Comics; Sheridan, Classic Comics & their Creators; Who Was Who in America, vol. 5; Goulart, The Encyclopedia of American Comics.

WYNIE KING
1884-1961

American cartoonist, illustrator, and caricaturist, born in Covington, Georgia, King began his career cartooning for the Nashville Banner and the Nashville Daily News. Until 1910, he drew caricatures and editorial cartoons for the Louisville Courier-Journal, the Chicago Record-Herald, and the New York Evening World. In 1911, he switched to the Louisville Herald, remaining there until 1921 when he joined the staff of the Philadelphia Public Ledger.

King contributed illustrations to The New York Times Book Review, Life, and Judge magazines, and in 1925, received an invitation from publisher Cyrus Curtis to illustrate The Saturday Evening Post. He also illustrated the children's books Chipper (1941), Wishing Window (1942), and Puzzle Pond (1948), all written by his wife, Hortense Flexner King.

Bibl.: Obit., New York Times, May 4, 1961; Opitz, ed., Mantle Fielding's Dictionary; Who Was Who in America, vol. 7.

ROLLIN KIRBY
1875-1952

American Pulitzer Prize-winning editorial cartoonist and illustrator, originally from Galva, Illinois, Kirby studied painting at the New York Art Students League and in Paris. After returning to the United States and before he began cartooning, he worked as an illustrator for McClure's, Harper's, Collier's, Success, Scribner's, Century, American Magazine, and Life. He contributed to the New York Sun for a brief time before starting as cartoonist on the New York Evening Mail in 1911, through his association with journalist Franklin P. Adams. He spent the following year with the New York Sun again.

In 1913, Kirby joined Joseph Pulitzer's New York World, where he earned recognition as one of America's most influential commentators. He first contributed drawings recording street life entitled, *Sights of the Town*. In 1914, Kirby was promoted to the

position of editorial cartoonist. He wrote, "what art there is in cartooning is the art of driving the message home," and was awarded the Pulitzer Prize in 1922, the first year in which the cartoonist's category existed. He received the prize twice more, in 1924 and 1928.

In 1931, the World merged with the Evening Telegram. Kirby stayed for a while, but found himself progressively at odds with the paper's editorial stance. He resigned on April 1, 1939 and switched to the New York Post where he worked for three years. He then returned to free-lance work, producing drawings and articles for Look, The New Yorker, Vanity Fair, The New York Times Magazine, The Nation, and Good Housekeeping. Kirby also illustrated books by several authors, including Wallace Adman Irwin's Letters of a Japanese Schoolboy and Walter Lippmann's Men of Destiny (1928). Published compilations of his work include Highlights: A Cartoon History of the 1920's (1931) and Political Cartoons: 1930-1942 (1942).

Bibl.: Horn, World Encyclopedia of Cartoons; Dictionary of American Biography, suppl. 5; Obit., New York Times, May 10, 1952; Who Was Who in America, vol. 3; Editor & Publisher, Mar. 18, 1939; Larson, American Illustration, 1890-1925 (1986), p. 135.

EUGEN KIRCHNER **1865-1938**

German painter, engraver, and illustrator, born in Halle, worked in Munich. He studied at the Berliner Akademie in 1883. In 1888, he went to Munich and joined an artist's colony in Dauchau, where he spent his summers as a landscape painter. He was a founding member of the Sezession in Munich, and continued to show there regularly until 1915, as well as in international exhibitions in Berlin and Stuttgart. In 1893, seeking a career as an illustrator, he joined the staff of Der Fliegende Blatter, where he remained for 30 years. Known for his lighthearted satirical caricatures, Kirchner worked in watercolor, gouache, and oil. He published illustrations in the British publications, Pan and The Studio in 1896 and 1904, and produced designs for the Dresden Werkstatt fur Handwerkskunst.

Bibl.: Thieme-Becker, vol. 20, p. 362; Vollmer.

ISIDORE KLEIN

1897-1986

American cartoonist and animator from Newark, New Jersey. He attended the National Academy of Design and the Art Students League in New York City before working as an animator for Hearst's International Film Service on such cartoon series as *The Katzenjammer Kids* and *Krazy Kat* in 1918. Several months later, when Hearst's establishment went out of business, he switched over to the *Mutt and Jeff* Studio.

By 1925, Klein devoted his time to working as a free-lance contributor to such major American magazines as Collier's, The Saturday Evening Post, Judge, Life, The New Yorker, and New Masses. He became affiliated with the Weaver Syndicate. He returned to animation during the Depression, working for Amedee Van Beuren in New York in 1934, eventually moving to Hollywood, where he worked on *Scrappy* and *Barney Google* for Charles Mintz before joining the Disney studio in 1936 as a writer and animator for the short films. He left Disney to return working for Charles Mintz.

Back in New York in 1939, he worked for Terrytoons on *Farmer Al Falfa* and *Mighty Mouse*, then continued at the Famous Animated Cartoon Studio, Paramount. In 1945, he animated and created story lines for *Casper*, *Little Lulu*, and other cartoons. In the 1960s, he once again turned to free-lance work, producing cartoons and commercials for television, and directing animated shorts. He has exhibited his work as a painter and etcher as well. He retired in the late 1970s or early 1980s.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1962; Opitz, ed., Mantle Fielding's Dictionary; Who Was Who in American Art, p. 341; Nancy Beiman, "I. Klein," Cartoonist Profiles (Sept. 1985), pp. 50-51; Peary and Peary, The American Animated Cartoon (1980), p. 171; Editor & Publisher, Aug. 29, 1931, p. 65; Contemporary Graphic Artists, vol. 3.

HAROLD H. KNERR

1883-1949

American comic strip artist, born in Bryn Mawr, Pennsylvania, trained in art in Philadelphia. The Philadelphia Record provided Knerr with his first newspaper job as an artist. From there he moved to the Philadelphia Ledger for which he drew the animal comic,

Zoo-Illogical Snapshots. After switching to the Philadelphia Inquirer in 1902, he created several kid strips including *Scary William* and *The Flenheimer Kids* between 1903 and 1914. The latter imitated Rudolph Dirks' *The Katzenjammer Kids*.

In 1914 Knerr was hired by the Hearst organization to continue Rudolph Dirks' comic strip *The Katzenjammer Kids* during the legal battle between Hearst and Dirks. Knerr continued to publish the strip when Hearst won the right to continue publishing under the title *The Katzenjammer Kids*. Although the strip remained Knerr's main preoccupation until his death, he also produced illustrations for a series of humorous articles by Bruno Lessing in the 1920s entitled *This Dumb World*, and in 1926 created another comic strip, *Dingle Hoofer und His Dog*.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, July 9, 1949, p. 13; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

BENJAMIN THACKSTON KNIGHT ("TACK") 1895-1977

American cartoonist born in Dillsboro, North Carolina, published his first cartoon at fourteen years of age in the Waynesville (N.C.) Enterprise. By 1913 he had moved to San Francisco where he studied art at the Mark Hopkins Institute. In the following year, the Oakland Tribune hired him as sports cartoonist. He worked as a film animator in San Francisco and Los Angeles until World War I when he joined the Navy.

Following service in the First World War, he published Tack's Cartoon Tips (1923) and ran a correspondence school for cartoonists. He ghosted Gene Byrnes' *Reg'lar Fellers*, and in 1928 drew *My Big Brudder* and *Peaches* for Dell comics. In 1929 he began drawing *Little Folks* for the Chicago Tribune-New York News Syndicate, which saw regular distribution starting in 1930. He imitated Byrnes' *Reg'lar Fellers* with the exception that more girls graced his panels. He also drew *Baby Sister* as a Sunday topper in the 1930s. Knight retained the rights to his characters when *Little Folks* ended in 1933 and continued to use them in advertising. He also worked as an animator at the Disney (1935) and Fleischer (1939-40) studios. He ended his career with a television cartoon show in San Francisco before settling into retirement in the 1950s.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1976; Goulart, The Encyclopedia of American Comics.

EDWARD BENJAMIN KOREN
born 1935

American cartoonist, illustrator, and printmaker born in New York City. After graduating from Columbia University in 1957, Koren spent two years studying with S.W. Hayter at Atelier 17 in Paris. Upon returning to New York, he entered the Pratt Institute, graduating in 1964 with a Master of Fine Arts degree in painting and printmaking.

Koren's cartoons, first published in The New Yorker in 1961, have also appeared in The New York Times, Harper's, Punch, Esquire, Sports Illustrated, Newsweek, Travel and Leisure, Le Nouvel Observateur, and Paris-Match. Active as an educator, he has served as an adjunct professor of art at Brown University since 1964.

Koren illustrated numerous books and wrote Don't Talk to Strange Bears (1969), Do You Want to Talk About It? (1976), "Well, There's Your Problem" (1980), What About Me? (1990), Do I Have to Say Hello? (1990) and others.

Bibl.: Robbins, Koren: Prints and Drawings 1959-1981; Syracuse University, New York, New Yorker: Who's Who in Graphic Art; Who's Who in American Art, 1982, 1993-94; Who's Who in America, 1992-93.

ANATOL KOVARSKY
Unknown

Illustrator and cartoonist, contributed cartoons and covers to The New Yorker and Sports Illustrated from the 1940s through the 1960s. He published a collection of his illustrations, Kovarsky's World, in 1956.

Bibl.: National Academy of Design, Seasons at The New Yorker: six decades of cover art; Kovarsky's World.

HENRY KREIS
1899-1963

German sculptor originally from Essen, trained as a stone carving apprentice before attending the School of Applied Art in Munich (1920-23) and the Beaux Arts School of Design in New York (1924-28). He moved to the United States in 1923 and settled in Connecticut, becoming a citizen seven years later. His major commissions included sculptures for the Department of Justice Building and the Social Security building, both in Washington, D.C., a monument entitled, *The Birth of a Nation*, Fairmount Park, Philadelphia, the Fort Moore Pioneer Memorial, Los Angeles, and the World War II Memorial at Virginia Polytechnic Institute, Blacksburg, Virginia. Kreis also designed commemorative coins and medals including one for the 1939 New York World's Fair. He taught sculpture in the Hartford Art School in Connecticut in the 1930s, and supervised sculpture in the Federal Housing Project in Stamford, Connecticut during that period as well.

Bibl.: Who's Who in American Art, 1938-39; Who Was Who in America, vol. 4; Biographical Note, Liturgical Arts, Feb., 1949, p. 39.

EDWARD DANIEL KUEKES
1901-1987

American editorial cartoonist and author born in Pittsburgh, Pennsylvania. Kuekes attended the Baldwin-Wallace College in Ohio, the Cleveland School of Art, the Chicago Academy of Fine Arts and the John Huntington Polytechnic Institute in Cleveland. The Art Engraving and Color Type Company of Cleveland first employed him, and then, in 1922, he began a forty-four year career as an artist for the Cleveland Plain Dealer, where he started as a commercial illustrator. In 1949, Kuekes received the top post of editorial cartoonist. His work was given special recognition in 1953, when he received the Pulitzer Prize for his cartoon *Aftermath*, a commentary on the Korean War. He syndicated several cartoon features, including *Alice in Wonderland*, *Do You Believe*, and *Knurl the Gnome*. He also created *All in the Week*, *Along the Road*, and *Cartoonists Looks at the News*. Kuekes retired from the Plain Dealer in 1966. He also produced pastels and etchings for his own enjoyment.

Bibl.: Who's Who in American Art, 1982; Horn, World Encyclopedia of Cartoons; Green and Walker, National Cartoonists Society Album,

1980; "Artist Kuekes, PD's Winner of Pulitzer Dies," Burrelle's,
January 15, 1987; Johnson, The Lines are Drawn.

CHARLES HARRIS KUHN ("DOC")
1892-1989

American cartoonist, born in Prairie City, Illinois, trained at the Chicago Academy of Fine Arts in 1913, where he studied under Frank King. He first published in 1910, in a socialist periodical, The Message, followed by Hope magazine, the Addressographer, and the Galesburg Mail in Illinois. Around 1915, the Chicago Journal hired him. There he met, and later worked in collaboration with, his mentor J. Campbell Cory. Following service in the navy and factory employment during World War I, he worked as a cartoonist for the Rocky Mountain News in Denver, Colorado for over two years. Around 1922, he began a twenty-six year-long career at the Indianapolis News as the paper's editorial cartoonist. Kuhn also produced humorous panels for the paper and several short-lived comic strips.

In 1947, Kuhn began creating comics for the Richardson Feature Service including the twenty-two year run of *Grandma*, later distributed by King Features Syndicate. Due to its success, Kuhn gave up his position as editorial cartoonist at the News. Kuhn also wrote several published cartoon courses, and the originated a Sunday black-and-white coloring panel for children.

Bibl.: Horn, World Encyclopedia of Cartoons; Goulart, The Encyclopedia of American Comics, p. 224-225.

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VICTOR RALPH LAMBDIN **1876-1963**

American editorial cartoonist, illustrator, and portraitist born in Caldwell, Kansas and moved to Colorado thirteen years later. Lambdin attended the Reed School of Art in Colorado. He also trained at the Chicago Art Institute, before spending four years with the company, Frank Reistle, Engravers, of Denver.

Lambdin entered the newspaper field in 1896 as a staffer on The Denver Republican, leaving three years later to join the Denver Times. He remained with the Times until 1901, when he opened Werewolf Studio in Chicago, Illinois with fellow cartoonist Bert Smith. During this time, he worked as a commercial artist and an illustrator of stories for Redbook and other leading magazines.

In 1904, Lambdin moved to Binghamton, New York, where he spent three years with the Binghamton Press. Subsequently hired by the Syracuse Herald to manage its art department, he also produced The Herald Airship, a nationally recognized weekly feature of current events. He traveled extensively across the eastern seaboard, sketching people and places for the Herald, and became known nationally from drawings reproduced in such nationally distributed periodicals as Literary Digest and Harper's Weekly. Lambdin retired in 1941, after nearly fifty years as a professional artist.

Bibl.: American Historical Society, Encyclopedia of American Biography, vol. XXXV.

OTTO U. LANG **ca. 1866-1940**

American illustrator born in Toledo, Ohio, trained under Edmond Osthaus before moving to New York, where he continued his art education at the Art Students League, and eventually attended the Academie Julien in Paris. He began his career on the art staff of the New York Sun, until the increasing use of photography forced him to leave. He then joined the Bacheller & Johnson Syndicate, illustrating several novels for Irving Bacheller. He also illustrated a series of articles on pioneer life for Hamlin Garland. During the course of his

free-lance career, his drawings appeared in the pages of Life, Sunday Magazine, Success, Judge, Cosmopolitan, McClure's and Good Housekeeping. He lived and worked in New York during the first decade of the twentieth century. Upon leaving New York, he moved first to Chicago and then to Oshkosh, Wisconsin, where he remained until a year before his death at the age of 74.

Bibl.: Obit., New York Times, July 25, 1940, p. 17; Obit., Arkansas Democrat, July 24, 1940, p. 13; Larson, American Illustration, 1890-1925, p. 135; Trow General Directory of the Boroughs of Manhattan and Bronx, 1908-9, p. 821.

MELL LAZARUS
born 1927

American cartoonist and writer, originally from Brooklyn, New York, worked independently for magazines upon graduating from high school. He served in the United States Naval Reserves in 1945 before becoming Al Capp's assistant on the *Li'l Abner* comic books and merchandising. He then served as art director and comics editor for Toby Press.

In the early 1950s, while serving in the United States Air Force Reserves, Lazarus made two attempts at weekly cartoons. The panels, entitled *Wee Women* and *Li'l One*, both centered around precocious children. His first comic strip creation, *Miss Peach*, about a classroom of unruly students, was released in 1957 to a receptive audience. Lazarus followed it in 1966 with the spoof *Pauline McPeril*, produced in conjunction with artist Jack Rickard and published under the pseudonym, "Fulton." In 1970, he introduced another comic strip called *Momma*, a satire about an overbearing mother and her children.

Lazarus is the author of several *Miss Peach* and *Momma* anthologies, a novel entitled, The Boss is Crazy, Too (1964) based on his experience at Toby, several plays, several compilations of his comic strips, and the children's book Francine, Your Face Would Stop a Clock (1975).

Bibl.: Horn, World Encyclopedia of Comics; Who's Who in America, 1978-79, 1992-93; Contemporary Authors, vol. 17-120; Goulart, The Encyclopedia of American Comics.

CHARLES-LUCIEN LEANDRE
1862-1930 OR 1934

French caricaturist, cartoonist, painter, and lithographer, born in Champsecret (Orne), trained in art under Emile-Jean-Baptiste-Philippe Bin and Alexandre Cabanel at the Ecole des Beaux-Arts. Associated with the Montmartre school of artists, Leandre became famous for his caricatures, which appeared in such leading French periodicals as Le Rire, a magazine which he co-founded in 1894, as well as Le Chat Noir, Le Figaro, Le Journal Amusant, and L'Assiette au Beurre. Although Leandre created biting caricatures of many politicians of his day, he also established a career as a pastel portrait artist. He founded the paper Les Humoristes, and illustrated literary works by distinguished authors including Honore de Balzac, Gustave Flaubert, and Guy de Maupassant. Published albums of his work include Nocturnes (1896), Paris et la Province (1898), and Le Musee des Souverains (1900).

Bibl.: Horn, World Encyclopedia of Cartoons; Benezit; Osterwalder, Dictionnaire des Illustrateurs; Kery, Great Magazine Covers of the World.

FEDERICO LEBRUN ("RICO")
1900-1964

Italian painter, sculptor, and printmaker from Naples, trained there at the National Technical Institute (1914-17), the Industrial Institute (1920-22), and the Academy of Fine Arts (1920-22). He studied with the fresco painters Cambi and Alpino until 1922, then began working as a designer in a Naples stained glass factory. Two years later, when the factory contracted to do work in the United States, Lebrun moved to Springfield, Illinois where he served as a foreman and instructor for the firm. The following year he moved to New York, working primarily as a commercial artist and illustrator for Vogue, Harper's Bazaar, and The New Yorker. After moving back to Italy, he resumed the study of fresco painting under Galimberti from 1930-33.

In 1933 Lebrun returned to New York, working for the WPA and teaching at the Art Students League. Late in the thirties he relocated to California, where he spent the ensuing years teaching art, working for Walt Disney Studios (1940), and serving as the director of the Jepson Art Institute (1951).

In 1952, Lebrun moved to Mexico for about a year and a half, where he taught art at the Instituto Allende, San Miguel de Allende. In the ensuing years he taught and exhibited his work in the United States, and in 1959 spent a year as artist-in-residence at the American Academy in Rome. He also executed a series of prints illustrating Dante's *Inferno*, Brecht's *Threepenny Opera*, and a *Crucifixion* after Grunewald at the Tamarind Workshop (1961). He travelled to Japan and to Mexico in 1961 and 1962, respectively, and a year or two before his death, began working on a series of sculptures with George Goyer.

Bibl.: Naylor, Contemporary Artists; Corcoran, Catalogue of the Collection of American paintings; Phaidon Dictionary of Twentieth Century Art.

HAROLD ANTHONY LEDOUX
born 1926

American cartoonist, born in Port Arthur, Texas, served with the Merchant Marine from 1944 to 1947, then trained at the Chicago Academy of Fine Arts (1948-49). From 1950 to 53, he worked as a comic book illustrator for Famous Funnies in New York City. In 1953, he began assisting artist Dale Heilman on the *Judge Parker* comic strip, taking it over in 1965 after Heilman's death. He has been a cartoonist and illustrator with the North American Syndicate since 1965.

Bibl.: Who's Who in America, 1982-83, 1992-93; O'Sullivan, The Art of the Comic Strip; Horn, World Encyclopedia of Comics.

JOHN LEECH
1817-1864

British cartoonist and illustrator, born in London, received his education at the Charterhouse (1825-31) and then at St. Bartholomew's Hospital (1832-33). He abandoned his medical career, however, to become an artist. In 1835, he published his first collection, Etchings and Sketchings by A. Pen Esq., followed by a series of satirical lithographs. Between 1838 and 1839 he received instruction from master wood engraver J. Orrin Smith. In 1840, he received a boost to his career when he became second illustrator to George Cruikshank on Bentley's Miscellany. In the following year he had the fortuitous

opportunity to contribute to the fledgling humor magazine, Punch. Leech became one of its major contributors, enjoying growing popularity with readers for his satirical portrayals of Victorian society.

Leech's satires appeared in numerous other periodicals including The London Magazine, The Monthly Magazine, The Sporting Review, Hood's Comic Annual, The Illustrated London News, The Month, and Once a Week. He served as Art Editor for the latter two in 1851 and 1859, respectively. He also maintained an active career as a book illustrator, collaborating with such distinguished authors as Charles Dickens, Harriet Beecher Stowe, and Robert Smith Surtees.

Bibl.: Houfe, John Leech and the Victorian Scene; Houfe, Dictionary of British Book Illustrators; Horn, World Encyclopedia of Cartoons; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 136 & 138.

GEORGE LEMMEN **1865-1916**

Belgian painter and lithographer, studied art at the Academie de Dessin de Saint-Josse-ten-Noode under Amedee Bourson. Lemmen, influenced by the French Impressionists and by Seurat, exhibited at the Salon des Independants of 1889 to 1892, and belonged to the groups Les Vingt, Libre Esthetique, and Vie et Lumiere (1914). In addition, he designed posters, mosaics, bookplates, ceramics, typography, and tapestries for the Gobelins factory, and worked for the Maison Moderne in Paris. He specialized in black-and-white drawings and watercolor, however. Lemmen also wrote articles on art criticism for L'Art Moderne, and contributed to Die Insel and Van Nu en Straks.

Bibl.: Wilenski, Flemish Painters 1430-1830; Osterwalder, Dictionnaire des Illustrateurs; Benezit, Dictionary of Belgian Painters born between 1750 & 1875 p. 418.

GEORGES LEPAPE **1887-1971**

French painter, illustrator, designer, and engraver born in Paris, Lepape studied in the atelier of Humbert from 1902 to 1905,

when he joined the Ecole des Beaux-Arts under the guidance of F. Cormon. He shared a model with Pierre Brissaud, who influence his work, especially his 1909 illustrations of the Viollis brothers' novel, Puycerrampion.

In 1909, Lepape began his long association with the great couturier, Paul Poiret. He illustrated Les Chose de Paul Poiret Vues par George Lepape (1911), which launched his career as a graphic artist. He also created commercial designs and illustrations for Poiret. After 1911, he received commissions from advertisers, publishers, the Salon des Independants, and the Salon des Humoristes. From 1912 to 1925, he was among the permanent core of contributors to Lucien Vogel's La Gazette du bon ton. He also illustrated Modes et Manieres d'aujourd'hui, an exclusive magazine. Unfit for military service due to arthritis, Lepape contributed to Femina, La Baionnette and the English edition of Vogue during World War I. In the years 1920-21, Lepape's illustrations dominated both the French and English editions of Vogue, and he was brought to the attention of the international fashion audience. He joined the staff of Le Crapouillot. In 1919, he and Conde Nast joined forces to produce Les Feuilles d'art, published in both English and French. In 1926 he began his association with the American edition of Vogue, often producing covers for the English and French versions at the same time. Upon his arrival in America, he received several commissions to produce advertising for Wanamakers Department Store. He also produced covers for House & Garden.

In the mid-1910s Lepape turned his attention to the theater, designing posters, decorative items, and costumes for the theater and the ballet. He worked most with the actor Georges Thenon, whose pseudonym was Rip.

Lepape contributed to the 1937 Exposition Internationale in Paris, decorating aspects of the Pavillon de la Femme, l'Enfant et la Famille and the Pavillon des Decorateurs. However, in the 1930s, fashion painting was replaced by fashion engraving and there was less demand for Lepape's talents. He turned his attention to book illustration and interior design and produced work for Alfred de Musset (1937); Stendhal's L'Abbesse de Castro (1942); Hector Malot's Sans Famille (1943); Sacha Guitry's Deux Couverts; and Victor Hugo's L'Art d'etre grand-pere (1955). He relied increasingly on advertising work as well, especially during the 1940s and 1950s.

As an educator, Lepape taught at the New York School of Fine and Applied Art in Paris from 1924 to 1938.

Bibl. Benezit; Veronesi, Style and Design 1909-1929; Kery, Great Magazine Covers of the World; Lepape and Defert, From the Ballets Russes to Vogue: the art of Georges Lepape.

PIERRE LE-TAN
born 1950

French author and illustrator of Vietnamese descent grew up in Normandy and Paris. He has created such children's books as The Afternoon Cat (1977), Happy Birthday, Oliver! (1978), Timothy's Dream Book (1978) and Voyage au pôle nord (1980), Le-Tan's drawings have also appeared in Town and Country magazine and The Atlantic. Several volumes which he has written and illustrated have been published as well, including Paris de ma jeunesse, an autobiographical look at the city in which he grew up (1988) and Rencontres d'une vie, 1945-1984 (1986) and Album (1990). He has also illustrated the work of others, including Barbara Kipfer's 14,000 things to be happy about (1990) and a collection edited by John Train, entitled Love (1993).

Bibl.: Le-Tan, Album (1990); LC Card Catalogue; Copyright Monograph File, Library of Congress.

ALBERT LEVERING
1869-1929

American cartoonist and illustrator, born in Hope, Indiana, Levering studied drawing in Munich, Germany, in addition to his education in architecture under his father's tutelage. He practiced architecture for eight years before becoming a cartoonist and illustrator, first securing employment with the Minneapolis Times, the Chicago Tribune, and the New York American. After the turn of the century, Levering joined the art staff of Puck magazine, and contributed to Life and Harper's Weekly. He provided illustrations for Success magazine during much of the first decade, and belonged to the staff of the Sunday New York Tribune as well. He illustrated many satirical books, including Guy Wetmore Carryl's Grimm Tales Made Gay (1902) and Ellis Parker Butler's An Experiment in Gyro-Hats (1910).

Bibl.: Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 1; American Art Annual, 1917; Success.

DAVID LEVINE
1926-2009

American caricaturist, painter, and illustrator, born in Brooklyn, New York, has been described as having "a genius for pinpointing a benign physical feature and metamorphosing it into a fatal character flaw." Levine attended Pratt Institute from 1936 to 1938, and later enrolled in the Brooklyn Museum of Art School. He further pursued his studies at the Tyler School of Fine Arts at Temple University and, after graduating in 1949, returned to New York where he studied with Hans Hoffman. He had already published illustrations in the Daily Worker before he finished college.

In 1958, Levine began drafting departmental headings, his portraits charges, for Esquire magazine, and in 1963 earned recognition with the publication of his caricatures in The New York Review of Books, the periodical with which his work is most identified. Since then, his work has been featured in such magazines as New York, The Atlantic Monthly, and London Observer, and on the covers of Time and Newsweek. He has published caricatures in the British Sunday Times as well. He has also illustrated such books as Washington Irving's The Legend of Sleepy Hollow (1963) and Aesop's Fables (1964), and is the author of the compilations Pens and Needles (1969) and No Known Survivors (1970). Levine, the recipient of a Guggenheim Fellowship in 1967, was elected to the National Academy of Design in 1971. Like many cartoonists, Levine had a dual career in which he produces caricatures for publication and watercolors for exhibition.

Bibl.: Hirshhorn Museum, Artists, Authors, and Others: Drawings by David Levine; Horn, World Encyclopedia of Cartoons; Levine, The Arts of David Levine; Who's Who in American Art, 1993-94; Heller and Anderson, Savage Mirror; Who's Who in America, 1992-93; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 139.

HARRY LEWIS
active 1910s to 1930s

American illustrator, Lewis worked for Hearst's New York American as an illustrator for the Sunday "City Life Section," from around 1912 to 1914, and illustrated drama reviews for the daily society page during the same time. One such review appeared on June 2, 1914. He also drew the syndicated cartoon, *Fred & Flora* during the 1920s, and produced the comic books *Our Kids* and *Bobby & Scotty* for National Periodical Publishers in 1936 and 1937.

Bibl.: Bails, ed., Who's Who in American Comic Books, vol. 2. Detroit, 1974, and vol. 4. Detroit, 1976; New York American, June 9, 1912 and June 21, 1914.

JOSEPH CHRISTIAN LEYENDECKER **1874-1951**

American commercial artist and illustrator, born in Montabour, Germany. At the age of sixteen he began an apprenticeship with the Chicago engraving firm of J. Manz & Company, and from September, 1889 to 1894, he attended the Art Institute of Chicago under John H. Vanderpoel. In 1896, he and his younger brother, illustrator Frank Xavier Leyendecker, traveled to Paris where for two years, they studied at the Academie Julian and at Colarossi's.

Shortly after returning to Chicago, Leyendecker began designing advertisements and covers for a variety of major American magazines. Of special note are the 48 covers he executed for Collier's (1898-1918); the 322 covers for The Saturday Evening Post (1899-1943). Beginning in 1945 he also produced covers for The American Weekly.

After moving to New York in 1900, he received important advertising commissions from Cluett, Peabody & Company for which he created his famous Arrow Collar Man (1905-1930), B. Kuppenheimer & Company and Interwoven Socks (1908), Kellogg's Corn Flakes (beginning in 1912), and other major manufacturers.

During both World Wars Leyendecker contributed by designing posters for the Division of Pictorial Publicity of the United States Navy and the United States Fuel Administration (1917-19), and a series of war bond posters for The Timken Company (1944).

Bibl.: Schau, J.C. Leyendecker; Reed, The Illustrator in America; Dictionary of American Biography, suppl. 5; Pitz, 200 years of American illustration.

GEORGE MAURICE LICHTENSTEIN ("LICHTY")
1905-1983

American cartoonist, born in Chicago, Illinois, studied at the University of Michigan and the Chicago Art Institute. At the age of sixteen, he sold his first cartoon to Judge magazine. While a student at Michigan, he served as editor of the Michigan Gargoyle.

After graduating in 1929, Lichty became a staff member of the fledgling Chicago Times, drawing sports cartoons and spot illustrations. His early feature work includes the comic strip *Sammy Squirt*, created in 1930, and the immediately successful *Grin and Bear It*, which received nation-wide distribution just two years after its first appearance in 1932.

Lichty's work was syndicated by United Feature from 1934 to 1940, then by the Field Newspaper Syndicate from 1940 to his retirement in 1974. In the 1950s and the 1960s he drew *Is Party Line*, *Comrade*, a panel satirizing Soviet life. His cartoons have also appeared in countless American magazines.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1982; Goulart, The Encyclopedia of American Comics.

MARTHA LINKS ARGUELLO ("MARTY LINKS")
1925-2008

American cartoonist and illustrator, born in San Francisco, California, trained in fashion design and illustration. In the early 1940s she joined the art staff of the San Francisco Chronicle. Links drew cartoons and a fashion page for the Chronicle, and by 1944 had developed the comic panel *Bobby Sox*, later called *Emmy Lou*. She collaborated on the feature with writer Jerry Bundesen. It was nationally syndicated until its dissolution in 1979. Links also wrote and/or illustrated a number of cartoon collections and books for children, and worked as a designer for Hallmark Cards.

Bibl.: Robbins and Yronwode, Women and the Comics; Independent Woman, July, 1947; Robbins, A Century of Women Cartoonists; Cartoon Art Museum, Broad Humor; Nolte, Carl. 2008. "Martha Arguello - Bobby Sox, Emmy Lou cartoonist dies in San Rafael," San Francisco Chronicle (January 9): B9. Online at

SIR DAVID ALEXANDER CECIL LOW
1891-1963

New Zealand-born caricaturist and editorial cartoonist from Dunedin, worked in England for the major part of his career. Raised at Christchurch where he attended the School of Art, his first published drawing appeared in the Christchurch Spectator when he was eleven. He also published in the Wellington paper, The Sketcher.

An avowed socialist, Low moved in 1911 to Australia, where he worked for the Sydney Bulletin. His derisive cartoons of Australian politicians during World War I gained the attention of London publishers. He settled in London in 1919 and proceeded to work for the London Star. He remained with the paper until 1927, when he joined the conservative Evening Standard. His socialist cartoons contradicted the paper's Tory line. He also introduced his best known character, Colonel Blimp in the comic strip *Hit or Muss*, a satirical treatment of Hitler and Mussolini. In 1950, Low switched to the Labor Party Daily Herald, which offered him more space to publish his cartoons. Three years later he moved on to the Liberal Party's Manchester Guardian, where he worked for the decade before his death.

Low wrote and illustrated numerous books, including his own Autobiography (1956); Ye Madde Designer (1935) and Europe since Versailles; a history in one hundred cartoons (1940); and contributed to such periodicals as New Statesman, Punch, The Saturday Book, and Picture Post.

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Who's Who in Graphic Art; Hoff, Editorial and Political Cartooning; Gordon Campbell, "Low," Cartoonist Profiles (June 1981), pp. 20-25; Bryant & Heneage, Dictionary of British Cartoonist and Caricaturists, 1730-1980, pp. 140-141.

ORSON BYRON LOWELL
1871-1956

American cartoonist and illustrator born in Wyoming, Iowa, son of landscape painter Milton H. Lowell. Encouraged by his father to draw regularly, Lowell studied from 1887 to 1893 at the Art Institute of Chicago under Vanderpoel and Grover. After serving as an instructor, Lowell moved to New York City, where he began pursuing a career as an illustrator. He contributed to Century, Scribner's, McClure's and Collier's before he gained exclusive employment with Life (1907-15) and Judge (1915-23), two of the preeminent humor magazines of his time.

In 1921, Lowell began an eight year association with the Ericson Advertising Agency, and from 1935 to 1945 worked for The American Girl magazine. He also spent one year (1937-38) with the George Matthews Adams Service, and from 1943 to 1946 was employed by The Churchman.

Lowell also illustrated two books: Love in Old Clothes by Henry C. Bunner (1896) and The Court of Boyville by William Allen White (1899).

Bibl.: Horn, World Encyclopedia of Cartoons; Pitz, 200 Years of American Illustration; Opitz, Mantle Fielding's Dictionary; Who Was Who in America, vol. 1; Reed, The Illustrator in America, 1880-1980, p. 64.

ROBERT BARTOW LUBBERS ("BOB") born 1922

American cartoonist born in Brooklyn, New York, trained at the Art Students League in New York under George Bridgman in 1939. In 1940, he briefly attended the Pratt Institute where he studied with William McNulty. As a freelance artist he contributed to pulp magazines and comic books such as Reef Kincaid, Liberty Scout, and The Arrow for the Centaur company beginning in 1940. In 1942, he moved to Fiction House where he became one of the publisher's featured artists, producing comics such as U.S. Rangers, Captain Terry Thunder, Rip Carson, Commando Ranger, and Firehair. As he specialized in drawing pretty women, Lubbers created many of the sexy heroines for Fiction House. He served in the U.S. Army from 1943 to 1945, during World War II. At Fiction House, he was promoted to Art Director in 1945, remaining in the position until 1950 when he switched to the field of comic strips.

In that same year he joined United Feature Syndicate and became the artist for *Tarzan*, drawing the strip until 1954. He then drew *Long Sam* (1954-62), created and written by Al Capp. Lubbers had gained the cartoonist's attention with his skill in drawing the female form. He later wrote the strip in addition to drawing it. He also assisted Capp on *Li'l Abner*, taking over the drawing, inking and lettering during the last decade of the strip. Working under the pseudonym Bob Lewis, Lubbers joined King Features Syndicate, drawing *Secret Agent X-9* (1960-67). His speed and skill permitted him to work on several features at the same time. He also drew *The Saint*, *Big Ben Bolt* and *The Heart of Juliet Jones* at times during the 1960s and 1970s. In 1968 he worked on his last strip, *Robin Malone*, for the Newspaper Enterprise Association. From there he entered the field of advertising, working as a freelance commercial artist for television. Lubbers retired from cartooning in 1989, after a fifty-one year career, although he continues to work by creating crossword puzzles for Dell, Newsday and New York Times books.

Bibl.: Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics; Goulart, Great Comic Book Artists; Biographical Registry of Cartoonists, Ohio State University.

GEORGE BENJAMIN LUKS **1867-1933**

American cartoonist and painter born in Williamsport, Pennsylvania. Luks attended the Pennsylvania Academy of Fine Arts, then continued his education at the art academy in Dusseldorf, Germany (1885), and followed it with more training in Paris and London. He later became a member of the "The Eight," an influential group of artists associated with the Ash Can School of American art.

After returning to Philadelphia in 1895, Luks began working for the Philadelphia Press, then switched to the Bulletin for which he served as war correspondent and artist in Cuba (1895-96). In 1899, he became a principal cartoonist for the short-lived journal The Verdict. He then moved to New York City where he secured a position on the New York World, producing news illustrations, caricatures, and Cartoons. In 1896 and 1897 he took over the comic strip *Hogan's Alley*, created by Richard Felton Outcault, when Outcault left to work for the New York Journal. Luks also contributed to Truth and other humor magazines.

Bibl.: Corcoran Gallery of Art, Catalogue of the Collection of American Paintings; Dictionary of American Biography, suppl. 1; Horn, World Encyclopedia of Cartoons; Munson-Williams-Proctor Institute, George Luks, 1866-1933; Mattern, "Into the Void: A history of The Verdict," Target (Summer 1986), pp. 18-19.

EDWIN GEORGE LUTZ
1868-?

American cartoonist, animator, and writer born in Philadelphia, Lutz studied at the Pennsylvania Museum School of Industrial Art (1886-89), the Pennsylvania Academy of Fine Arts (1889-92), and then in Paris at the Academie Julien and the Academie Colorossi (1904-07).

From 1895 to 1900 he worked for the New York World, and then began contributing to such popular magazines as Life and Truth. Lutz also worked as a commercial artist, and became a pioneer in the field of animation. He wrote several books on drawing, animation, printmaking, and artistic lettering, including Practical Drawing (1915), Practical Engraving and Etching (1933), Animated Cartoons (1920), What to Draw and How to Draw It (1913), and Practical Course in Memory Drawing (1936).

Bibl.: Who's Who in American Art, 1938-39; Who Was Who in America, vol. 4; LC Card Catalogue; Who Was Who in American Art, p. 384.

M

CHARLES AUGUSTUS MAGER ("GUS") 1878-1956

American cartoonist and naturalist, born in Newark, New Jersey. At the age of twenty, he joined the Hearst newspapers the New York Journal and the New York American, for which he produced several cartoons and comics including *Jungle Land* (also known as *Jungle Society*), *Everyday Dreams* and the Monk series (beginning in 1904). In 1910, he originated a strip for the most popular of the Monks, "Sherlocko," a simian parody of Sherlock Holmes.

Mager eventually left the Hearst organization to work for the New York World where he created *Hawkshaw the Detective* in 1913. In 1922 he ceased working on the strip, producing *Oliver's Adventures* in the early 1920s, and *Main Street* in the late 1920s and early 1930s. He subsequently produced the strip intermittently until his retirement in the late 1940s. Mager also submitted cartoons to popular magazines, and drew a regular feature for Outdoor Life entitled, *Game Gimmicks*.

Bibl.: Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 3; Obit., New York Times, July 18, 1956; Goulart, The Encyclopedia of American Comics.

MARIA MALACHOWSKI NAUREN born 1880

German painter, etcher and wood-engraver, born in Hannover, she trained under W.C.H. Claudius in Dresden, and later married artist and professor Heinrich Nauren. She was most active in Dilborn, near Bruges, Belgium, where she and her husband lived from about 1911 to 1921, but her publications and exhibitions continue through 1926.

Bibl.: Pettys, Dictionary of Women Artists, p. 519, under Maria Nauren; Thieme-Becker (under Heinrich Nauren); Vollmer (under Heinrich Nauren); Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs, p. 663 (under Maria Nauren).

JACK MARKOW
1905-1983

American cartoonist, painter, author, and art educator born in London, England. Markow grew up in New York where he later attended the Art Students League, receiving instruction from Boardman Robinson, Richard Lahey, and Walter Jack Duncan.

From the 1920s, Markow worked successfully as a cartoonist, publishing in such leading magazines as Collier's, The Saturday Evening Post, Saturday Review, and The New Yorker, and drawing illustrations for books, advertisements, and greeting cards. He worked as Cartoon Editor for Argosy Magazine (1951-53), wrote a column on cartooning for Reader's Digest (1963-78), and also contributed articles on art to Cartoonist Profiles. Markow wrote Drawing and Selling Cartoons (1956), Cartoonist's and Gag Writer's Handbook (1967), Drawing Funny Pictures (1969), and Drawing Comic Strips.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1982, 1993-94; Green and Walker, National Cartoonists Society Album, 1980.

WILLIAM F. MARRINER
1874-1914

American cartoonist, born in Louisville, Kentucky, Marriner's first notable work appeared in Puck magazine in the late 1890s. He went to Georgetown University to study theology, after becoming an editor for the college paper was expelled for his decision to print a controversial political article. He then attended the Art Students League, studying under Beckwith and Charles S. Reinhart. After he sold his first drawing to Truth, his career blossomed. Marriner lived and worked in New York City at the turn of the century. Between 1902 and 1905, Marriner worked for both the Philadelphia Enquirer and the New York World. During this time, he also began his affiliation with the T.C. McClure Syndicate. He followed his first comic strip attempt, *Foolish Ferdinand*, with *Mary and Her Little Lamb*, *Sambo and His Funny Noises* (until 1914), and *Wags, the Dog that Adopted a Man* (1905-08). Marriner's life and career ended prematurely on October 9, 1914, when he died in a fire at his summer home in Harrington Park, New Jersey.

Bibl.: Horn, World Encyclopedia of Comics; Trow's New York City Directory, vol. CX, 1897, p. 961; Trow's General Directory of the Boroughs of Manhattan and Bronx, vol. CXIV, 1901, p. 876; Reo Bennett, "Three comic artists who are winning," Success, vol. 4 (January 1901), p. 570; Canemaker, Felix, p. 31.

REGINALD MARSH
1898-1954

American painter, printmaker, illustrator, and art educator born in Paris, France to artist parents, Marsh worked in the social realist tradition of the Ash Can School. He came to the United States in 1900. At Yale University (Class of 1920) he studied art, and worked as chief illustrator and art editor for the Yale Record.

After graduation, he moved to New York City and began working as a free-lance illustrator. Over time he contributed to such prominent periodicals as Harper's Bazaar, Vanity Fair (American edition), Esquire, and the New York Herald. From 1922 to 1925, Marsh served as a staff artist on the New York Daily News and in 1925 became associated with the fledgling New Yorker magazine. During this decade he also designed theatrical curtains and stage sets, meanwhile, continuing his training in Paris and at New York City's Art Students League under John Sloan, George Luks, George Bridgman, and Kenneth Hayes Miller.

Around 1927, Marsh began to direct more of his attention toward painting, and in the 1930s he received important commissions to produce frescoes for the Post Office Building in Washington, D.C. (1935), and murals for the New York Customs House (1937). Marsh also instructed a new generation of artists at the Art Students League, starting in 1935, and in 1943 served as artist-correspondent in South America for Life magazine. He illustrated works by such distinguished authors as Daniel DeFoe and Theodore Dreiser, and wrote the book Anatomy for Artists published in 1945.

Bibl.: Dictionary of American Biography, suppl. 5; Baigell, Dictionary of American Art; Corcoran Gallery, Catalogue of the Collection of American Painting.

CHARLES EDWARD MARTIN ("CEM")
born 1910

American cartoonist, illustrator, designer, painter, and printmaker born in Chelsea, Massachusetts. Martin was self-taught as an artist, and began working as a set designer for the Little Theater in Boston in 1929. He also designed signs and illustrated mail-order catalogs.

In 1932, Martin moved to New York to establish himself professionally as a theatrical designer. During the Depression he began selling cartoons and illustrating stories for Fiction Parade. By 1938, he had joined The New Yorker staff, continuing to work as a free-lance designer and cartoonist. From 1939 to 1942, he served as Assistant Art Director, editorial cartoonist, and illustrator for the newspaper PM. He spent the following three years working abroad on behalf of the Office of War Information as an art editor, poster designer, cartoonist, and illustrator. He served as art director for Air Drop Newspapers in New York, London, Naples, and Paris from 1942 to 1945. After the war, he turned increasingly toward social satire.

Throughout his career, Martin contributed to such newspapers and magazines as Collier's, The Saturday Evening Post, Look, Saturday Review, Esquire, Time, Life, and The New York Times. He has produced hundreds of cartoons and cover illustrations for The New Yorker magazine. In addition, he worked for Topics cartoon syndicate in Chicago, and has illustrated children's books for Bradbury Press, Random House, and Western Publishing Company, including Lawrence Lorimer's 1978 retelling of Noah's Ark and Juliana Bragg's The Story of Jonah (1981). Martin taught watercolor painting at the Brooklyn Museum Art School from 1963 to 1965, and was instrumental in organizing both the Artist's Guild and the Cartoonists Guild.

Bibl.: Horn, World Encyclopedia of Cartoons; Syracuse University, The Cartoon Art of Charles E. Martin; Who's Who in American Art, 1982, 1993-94.

HENRY R. MARTIN **born 1925**

American cartoonist, born in Louisville, Kentucky. Martin graduated from Princeton University in 1948, and for two years attended the American Academy of Art. His cartoons have been published in Punch, Ladies Home Journal, The Saturday Evening Post, Look, New York Times Book Review, Modern Maturity, Good

Housekeeping, The Saturday Review, and Maclean's. Martin has also contributed to The New Yorker magazine, and created the daily panel Good News / Bad News, distributed by the Chicago Tribune-New York News Syndicate. He published cartoons in The Christian Science Monitor as well. In 1977, he published two compilations of his cartoons, Yak! Yak! Yak! Blah! Blah! Blah! and Good News / Bad News. Cartoons from his single panel series and The New Yorker were used to illustrate a book by Robert Metz and George Stasen, entitled, "It's A Sure Thing": A wry look at investing, investors, and the world of Wall Street (1993).

Bibl.: Horn, World Encyclopedia of Cartoons; LC-PAGA Artist Files; Verso of SWANN - no. 576b (A size); Martin, Good News / Bad News; Martin, Yak! Yak! Yak!; Metz & Stasen, "It's a sure thing".

CONRADO WALTER MASSAGUER **born 1889**

Cuban cartoonist and illustrator, born in Havana, Massaguer has received recognition for his portrayals of Havana and its people, and his caricatures of United States personalities from the 1920s through the 1950s. Cosmo Hamilton published some of Massaguer's caricatures in his 1933 book, People Worth Talking About. His cartoons appeared in numerous major Latin American and Spanish newspapers and illustrated magazines. In the United States, King Features Syndicate distributed his work, which also appeared in Collier's, Vanity Fair, Redbook, Life, The New Yorker, Town and Country, and other magazines. From 1916 to 1944 he published the periodical Social, and was politically active in his native country. He also collected caricatures.

Bibl.: Massaguer, Massaguer su Vida y su Obra: Autobiographia, Historia Grafica, Anecdinario; Who's Who in American Art, 1938-39; 1940-41; Who Was Who in American Art, p. 399.

ALFRED HENRY MAURER **1868-1932**

American painter, son of Currier & Ives artist Louis Maurer, born in New York City. At the age of sixteen, Maurer left school to

work in his father's lithographic firm. He also studied with Edgar Ward at the National Academy of Design. In the 1890s he worked as a commercial artist designing cigar and soap labels. In 1897, Maurer sailed to Paris where he remained until the outbreak of World War I.

While in Paris, he studied briefly at the Academie Julian, but became disenchanted with academic art and left the academy to work independently. Around 1901, Maurer began to receive professional recognition, exhibiting his paintings and receiving numerous international awards. After becoming acquainted in 1904 with Gertrude and Leo Stein, he began experimenting with Impressionism, Fauvism, and Cubism. This radical departure from his earlier style attracted negative comments from the press and his father.

After returning to the United States in 1914, Maurer lived in his father's house and devoted his time to painting. His work went largely unappreciated until the New York art dealer E. Weyhe championed it with a series of exhibitions between 1924 and 1931. Even so, he experienced many setbacks beginning around 1925, when the contents of his Paris studio were sold to pay for back rent, a loss representing about one half of his life's work. In addition, about three years later, Maurer began suffering from an illness which slowed the progress of his work. Depressed by his lack of commercial success, public recognition, and emotional support from his family, Maurer committed suicide at 64 years of age.

Bibl.: Walker Art Center & Whitney Museum, A.H. Maurer 1868-1932; Corcoran Gallery, Catalogue of the Collection of American Paintings; Phaidon Dictionary of 20th Century Art; American Art Annual (1932), p. 427.

REX MAXON **1892-1973**

American cartoonist, born in Lincoln, Nebraska, trained at the St. Louis School of Fine Arts. Maxon worked for the St. Louis Republic before moving to New York in 1917 where his drawings appeared in such newspapers as the Globe, The World, and the Evening Mail.

In 1929, Maxon gave up newspaper illustration to succeed Hal Foster on the daily *Tarzan* comic strip, which he continued to draw for eighteen years with one short interruption in 1937-38. He also drew the Sunday page (begun 1931) briefly, although it was soon relinquished to his predecessor, Hal Foster. Edgar Rice Burroughs, the writer, did not

like Maxon's work, and persuaded Foster to return to the Sunday strip within the first year of its publication.

After leaving *Tarzan*, Maxon illustrated cowboy stories and produced comic books. In 1954, he created, with Matt Murphy, Turok, Son of Stone for Dell, drawing the comic until 1960. He also published *K-Bar Kate* for Six-Gun Western under the pseudonym R. Hayden. Maxon continued to work on comic books until 1971.

Bibl.: Horn, World Encyclopedia of Comics; Sheridan, Classic Comics & their Creators; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

PHILIP WILLIAM MAY **1864-1903**

British cartoonist and illustrator, born in New Wortley, Leeds, May left school at the age of thirteen and worked at a variety of jobs before mixing paints for scenery at the Grand Theater, Leeds, where he also drew portraits of the actors. At fourteen years of age he published drawings in the short-lived The Yorkshire Gossip and Yorkshire's The Busy Bee.

Around 1883, May moved to London and, after a year of living in poverty, began to publish images in the periodicals Society and The St. Stephens Review. Eventually he became a staff member of the latter, during which time he also illustrated The Penny Illustrated Paper and The Pictorial World.

In 1885, May accepted an offer to work for the Sydney Bulletin in Australia, drawing cartoons, caricatures, and comic illustrations. After his three year contract expired, May returned to Europe, although his contact with the Bulletin continued. His illustrations appeared in the paper until 1894, and after his death the editors published a collection of his drawings, Phil May in Australia.

In 1888, an Australian patron made it possible for May to visit Rome to study art. He made a brief stop in London before travelling to Paris where he spent much of his time sketching the people and scenery. During this period he began again to contribute drawings to The St. Stephens Review. Shortly thereafter, he began the drawings for Alfred Allison's "The Parson and the Painter," first published in the St. Stephens Review in 1890 and sold in book form in 1891. These drawings, when issued with the text in book form the following year, brought a favorable review and marked a turning point in his career.

May worked for The Graphic in 1890, and by 1893, his work appeared in Punch. Two years later he joined the Punch staff. The 1890s became a prolific decade for May. His illustrations appeared in The Illustrated London News, The Pall Mall Budget, Pick-Me-Up, The Tatler, Black and White, The Sketch, and The Unicorn. Additionally, he produced drawings for advertisements, menu cards, and theatrical programs. May also drew 'lightning sketches' at dinner functions and concerts.

In addition to illustrating books for other authors, May produced a series of annuals (1892-1905), and other compilations, including Phil May's Sketchbook (1895); Guttersnipes (1896); Phil May's ABC (1897); and A Phil May Medley (1903).

Bibl.: Thorpe, Phil May: Master-draughtsman & Humorist; Thorpe, Phil May; Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Horn, World Encyclopedia of Cartoons; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 152-153.

HENRY MAYER ("HY") **1868-1954**

American cartoonist, caricaturist, and illustrator, born in Worms am Rhein, Germany. Mayer studied in England and his native Germany, then moved to the United States in 1886 where he spent his first years as an artist in Cincinnati.

In 1893, he moved to New York and published internationally, contributing drawings to the German Fliegende Blätter, the French Le Rire and Figaro Illustre, and the British Punch, Pick-Me-Up, Pall Mall, and Black and White. In the United States his work became familiar to readers of such humor magazines as Puck, Life, Judge, and Truth, as well as those of popular periodicals, including Harper's, Century, and Collier's.

Mayer wrote and illustrated several books, including Autobiography of a Monkey (1896), A Trip to Toyland (1900), and Alphabet of Little People (1901). Between 1904 and 1914, he drew a weekly page of cartoons under the heading *Impressions of the Passing Show*, for The New York Times and in 1914 became the editor of Puck magazine. Credit goes to Mayer as the innovator of the "hand in motion" drawing technique, by which cartoons are drafted under the eye of a camera. An active practitioner in the field of animation, he

produced over fifty *Travelaugh*s and drew *Animated Weekly* shorts (1909-16).

Bibl.: Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 3; Obit., New York Times, Sept. 28, 1954, p. 29; Craven, Cartoon Calvacade, p. 14.

WINSOR ZENIC MCCAY **1869-1934**

American cartoonist and animator, born in Spring Lake, Michigan. While in his teens, McCay traveled to Chicago where he took art lessons and produced signs, posters, and woodcuts for traveling shows. After moving to Cincinnati in 1891, he designed murals for the Vine Street Museum, and worked in succession for Cincinnati's Times-Star, Commercial Tribune, and Enquirer. His first comic strip, *Tales of the Jungle Imps*, appeared in the latter in 1903. He then contributed to Life magazine where his work caught the eye of James Gordon Bennett, who invited him to New York as a result.

Later that year, McCay moved to New York where he joined the Evening Telegram and the Morning Herald for which he created several comic strips under the pen name of "Silas." Examples include *Dull Care*, *Poor Drake*, and most notably, *Dreams of the Rarebit Fiend* (1904). A number of strips appeared in the New York Herald including *Little Sammy Sneeze* (1904), *Hungry Henrietta* (1905), and the classic for which he is best remembered, *Little Nemo in Slumberland* (1905).

In 1911, McCay switched to Hearst's New York American where he continued creating the character of Little Nemo under the new title of *In the Land of Wonderful Dreams* until 1914, and drew editorial cartoons until 1924. In the 1920's he worked again for the New York Herald, where he produced Nemo for three years before returning to the Hearst papers where he remained for the duration of his career.

McCay's made early and significant contributions to the field of animation. He began experimenting with the medium in 1909 or 1910, and over the next decade produced the pioneering films Little Nemo (1911); The Story of a Mosquito or How a Mosquito Operates (1912); his most famous animated cartoon, Gertie the Dinosaur (1914); The Sinking of the Lusitania (1918); and The Flying House (1920).

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, July 27, 1934; O'Sullivan, The Art of the Comic Strip; Canemaker, The

Animated Raggedy Ann & Andy; Goulart, The Encyclopedia of American Comics.

DARRELL CRAIG MCCLURE
1903-1987

American cartoonist and illustrator, born in Ukiah, California, McClure trained at the California School of Fine Arts from 1917 to 1918 and, later, at a cartooning school in between stints as a logger and a seaman. However, his first published work appeared in the Ukiah Republic Press in 1912.

He began his career in 1920 working for a small animation studio in Los Angeles, and later became a commercial animator in San Francisco. In 1923, through cartoonist Jimmy Swinnerton, McClure secured employment as an artist's apprentice at King Features Syndicate. At first he ghosted for other artists, then in 1928 created his own comic strip, *Vanilla and the Villains*. In 1930, he moved to New York where he became a Hearst artist. He also drew *Hard-Hearted Hicky* before taking over the art work for *Little Annie Rooney* in the late 1930s. McClure drew the latter strip until it was discontinued in 1966, after which he retired and returned to California.

Other McClure creations include *Donnie*, released in 1934, and *Ahoy McCoy*, published in the U.S. Coast Guard magazine All Hands during World War II. His illustrations have also appeared in books and magazines, including Yachting, since 1924. Upon his retirement McClure took up a second career as a seascape painter.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; LC Card Catalogue; Goulart, The Encyclopedia of American Comics; Walker and Janocha, eds., The National Cartoonists Society Album, 1988, p. 249; Steve Hart, "Returning to the sea on canvas," The Press Democrat, Oct. 23, 1981, p. 3D; Hart, "Artist and cartoonist Darrell McClure dies," The Press Democrat, Mar. 2, 1987, p. B2.

IRA W. MCCOOL
born 1886

American engraver, born in Salem, Nebraska, studied at the Art Institute of Chicago and belonged to the Philadelphia Society of

Etchers and Graphic Artists. He worked as an engraver in Manhattan in 1920, and lived in Astoria, New York during the early 1930s.

Bibl.: Mallet's Index of Artists, suppl.; American Art Annual (1932), p. 467; Who Was Who in American Art, p. 406; R. L. Polk & Co.'s 1918 Trow's New York City Classified Business Directory, p. 2069; R. L. Polk & Co.'s Trow General Directory of New York City, 1920-21, vol. 132, p. 1177.

JOHN TINNEY MCCUTCHEON **1870-1949**

American editorial cartoonist, writer, and war correspondent, born near South Raub, Indiana. McCutcheon graduated from Purdue University in 1889, then moved to Chicago. There he joined the Chicago Morning News for which he produced the first of his front page editorial cartoons during the presidential campaign of 1896. McCutcheon continued to work for the paper when it became the News-Record, the Record, and then the Record-Herald by 1901. In 1903, after fourteen years of service to the paper, he left to join the Chicago Tribune where he remained until his retirement in 1946.

McCutcheon led an adventurous life, traveling widely, often aboard the revenue cutter *McCulloch*, as a correspondent covering the Spanish-American War, the Filipino insurrection, the Boer War, the Mexican Revolution, and World War I. During the latter he became the first newspaperman to fly over the trenches. While in Africa around 1910, he joined an expedition led by Teddy Roosevelt, and became the first newspaperman to cross the Gobi Desert in an automobile. He traversed the Andes and sailed down the Amazon River, and crossed the Atlantic on the Graf Zeppelin.

McCutcheon, whose cartoons are compiled in several published editions, received the Pulitzer Prize for editorial cartooning in 1932. His publications include Bird Center Cartoons (1904), What Does Christmas Really Mean? (1908), In Africa; hunting adventures in the big game country (1910), The Restless Age (1921) and John McCutcheon's Book (1948).

Bibl.: Webster's American Biographies; Horn, World Encyclopedia of Cartoons; Obit., New York Times, June 11, 1949, p. 17; Starrett, introd., John McCutcheon's Book, 1948.

WALTER HUGH MCDUGALL

1858-1938

American cartoonist, illustrator, and son of the painter John McDougall, born in Newark, New Jersey. McDougall began working as an artist around 1876, and may have been first employed by the New York Graphic. He also sold drawings, sketches, and ideas for cartoons to Harper's Weekly and Puck magazine in the 1880s. The World Encyclopedia of Comics credits him with producing, with Mark Fenderson, the first comic strip published in color in an American newspaper in 1894. The same source also credits him as the first syndicated cartoonist as the illustrator of a weekly column by Bill Nye for the American Press Association (circa 1894).

McDougall's newspaper work includes drawings for the New York Herald and the New York American, and the Sunday features *Fatty Felix*, *Deck's Bad Boy*, *The Wizard of Oz* (by Frank L. Baum), and *Handsome Hautrey* for the Philadelphia North American. He also drew *Hank the Hermit and His Friends* for the Western Newspaper Syndicate and later, for T.C. McClure, the daily comic strips *Absent-Minded Abner*, *Gink and Boob*, and *The Radio Buggs* (around the 1920s).

McDougall also wrote a play, an autobiography entitled This Is the Life! (1925), and several books, and produced McDougall's Magazine as well as an animated cartoon for the Democratic National Committee in 1912.

Bibl.: Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 4; O'Sullivan, The Art of the Comic Strip.

HAROLD ARTHUR MCGILL

1876 or 1877-1952

American comic strip artist for several New York City newspapers. He first created *Pee Wee* for the New York World in 1910. He then drew *The Hall Room Boys*, which ran in Hearst's New York Evening Journal around 1911, as well as *Percy and Ferdie*, which ran in several national newspapers from 1912 to 1913. He also drew *The Economical Husband*, which ran from 1912 to 1914 and *The Almighty Dollar*, which ran in 1912. Some were syndicated by J. G. Lloyd in 1912. In addition, the New York Globe published *The Second*

Mrs. Mac. During his career he also worked for the New York Graphic and the New York Herald-Tribune.

Bibl.: Obit., New York Times, December 3, 1952, p. 33; O'Sullivan, The Art of the Comic Strip; Craven, Cartoon Calvacade, p. 79; Chicago Daily News, 1912-1914; Obit., New York World, Telegram & Sun, Dec. 4, 1952.

THOMAS JEFFERSON MACHAMER **1900-1960**

American cartoonist and manager of a correspondence school in cartooning, born in Holdrege, Nebraska. A graduate of Nebraska University, Machamer began his career on the art staff of the Kansas City Star. In the late 1910s, he sold drawings to Cartoons Magazine and then moved to New York to advance his career. Following employment with the New York Tribune, he became a staff member and major contributor to Judge magazine, drawing *Laughs from the Shows*. He also illustrated, and later wrote, the feature *High Hat*.

Machamer's work also appeared in College Humor, Life, and other similar publications. Comic strips to his credit include *Petting Patty*, published in Hearst's New York American in 1928 and 1929; *Gags and Gals* for the New York Mirror, in the early 1930s and distributed nationally beginning in 1935; and *The Baffles*, created for the Los Angeles Times in the early 1940s. Machamer also directed an art school in Santa Monica, California in the last years of his life.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, August 17, 1960, p. 31; Goulart, The Encyclopedia of American Comics, p. 245.

GEORGE MCMANUS **1884-1954**

American comic strip artist, born in St. Louis, Missouri, McManus began his career in 1899 with the St. Louis Republic as a sketch artist. The newspaper published his first comic strip, *Alma and Oliver*, in 1900. In 1904 he moved to New York where he was employed by Joseph Pulitzer's New York World. During his lengthy tenure with the paper, he drew an assortment of comic strips including

Snoozer, The Merry Marcelene, Panhandle Pete, Nibsy the Newsboy in Funny Fairyland, Cheerful Charley, Let George Do It, Ready Money Ladies, Spareribs and Gravy (1912), and his most popular World strip, *The Newlyweds* (1904).

In 1912, Hearst convinced McManus to work for the New York American and King Features Syndicate. For his new employer he continued *The Newlyweds* under other titles (*Their Only Child* and *Snookums*), and created the comic strips *Rosie's Beau*, *The Whole Blooming Family*, and his most enduring achievement, *Bringing Up Father* (1913).

McManus also worked on animated cartoons and sometimes contributed illustrations to magazines.

Bibl.: Horn, World Encyclopedia of Comics; Dictionary of American Biography, suppl. 5; Obit., New York Times, Oct. 23, 1954, p. 15; Goulart, The Encyclopedia of American Comics.

LEOPOLDO MENDEZ

1902-1969

Mexican painter, printmaker, and illustrator, born in Mexico City, Mendez trained for three years in his hometown at the San Carlos Academy of Fine Arts as well as at a center for painting in Chimalixtac. He became an assistant stage designer in Mexico City and, from 1923 to 1925, contributed to newspapers. His works, often expressive of his country's political and social concerns, also appeared in posters, murals, books, magazines, and leaflets.

In 1932 Mendez served as head of the plastic arts section of the Ministry of Public (or Popular) Education. In the late 1930s, he founded the Taller de Grafica Popular, a printmaking workshop for which published images by Mexican artists and others. The politically active Mendez was also a founding member of L.E.A.R., a group of revolutionary artists and writers. He also contributed caricatures to the group's journal, El Machete.

Mendez traveled to the United States in 1939 or 1940 as a Guggenheim fellow, and in 1946 received Mexico's first national prize awarded to a graphic artist.

Bibl.: Who's Who in Graphic Art; Chavez, Contemporary Mexican Artists; Stewart, 45 Contemporary Mexican Artists.

EUGENE MIHAESCO
born 1937

Rumanian illustrator, designer, commercial artist, printmaker, and cartoonist, trained at the Fine Art Institute in his native Bucharest, where he received his Bachelor of Arts in 1959. In 1967, Mihaesco moved to Lausanne, Switzerland where he became a naturalized Swiss citizen. From Lausanne Mihaesco contributed to a variety of magazines and publishers including the Swiss Editions Rencontre and Gazette du Lausanne; the French Le Figaro and Le Monde; and the German View. He then settled in New York, where he contributed to a number of major American publications including The New York Times (since 1971), The New Yorker, Atlantic, Time and Harper's. From 1981 to 1982 he taught illustration at the Pratt Institute. He worked as an editorial artist at The New York Times from 1971 to 1986.

Bibl.: Suares, Art of the Times; Manuel Gasser, "Eugene Mihaesco," Graphis, vol. 30, (1974-1975), pp. 482-9; Steven Heller, "Eugene Mihaesco," Graphis, no. 238 (1985); Who's Who in Graphic Art; Who's Who in American Art, 1993-94.

FRANK MILLER
1898-1949

American cartoonist and painter, born in Sheldon, Iowa worked in a series of different occupations before selling his first cartoon in 1919. By the mid-1920s, he had drawn for the Denver Post, the Rocky Mountain News (Denver), and the Scripps-Howard newspaper chain. He created the strip *Barney Baxter* in 1935 while in Denver, promoting the paper's Junior Aviator section. In 1936, Miller moved to New York to work for Hearst's New York Daily Mirror, and soon after joined King Features Syndicate, which distributed *Barney Baxter*. Miller took a hiatus from the strip in 1942 after suffering a heart attack and serving a brief stint in the Coast Guard. The strip was turned over to Bob Naylor. Following the war, Miller devoted his time to painting, but in 1948 resumed work on *Barney Baxter* at the request of King Features, in light of the strip's declining popularity. Before Miller died in 1949 he created enough strips in advance for *Barney Baxter* to allow the strip to continue into the early 1950s.

Bibl.: Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics.

FRANKLYN B. MODELL
born 1917

American cartoonist, illustrator, and actor, born in Philadelphia, Pennsylvania Modell received technical training from the Graphic Sketch Club in his hometown, then at the Pennsylvania College of Art, and in night classes instructed by Alexy Brodovitch, art editor of Harper's Bazaar. He served in the Army from 1941 to 1945.

After completing his training, Modell began selling cartoons to magazines. Encouraged by a colleague, he sent some of his work to The New Yorker, and received a positive response from its art editor, Jim Geraghty, who wanted to know more about the young artist. Subsequently, Modell became one of The New Yorker's most frequently featured cartoonists. His drawings have also appeared in Playboy and The Saturday Evening Post. In 1978 he issued a collection of his drawings, entitled Stop Trying to Cheer Me Up, which consisted almost entirely of cartoons published in The New Yorker.

He has written several children's books, including Tooley, Tooley (1979), Seen Any Cats? (1979), Skeeter and the Computer (1988), and Ice Cream Soup (1988).

Bibl.: Horn, World Encyclopedia of Cartoons; "Frank Modell," Cartoonist Profiles, September, 1980; Who's Who in America, 1992-93.

HENRY BONAVENTURE MONNIER
1799-1877

French caricaturist, illustrator, watercolorist, lithographer, writer, and actor, born in Paris. A keen observer of contemporary life, Monnier satirized the values and customs of the bourgeoisie as embodied in his brainchild, Monsieur Joseph Prudhomme.

As a young man Monnier worked for his uncle, a notary, and for the Ministry of Justice, experiences upon which he later drew for an album of lithographs entitled Moeurs Administratives (1828). He began his formal training in the arts at the age of eighteen, attending

successively, the ateliers of Anne-Louis Girodet and Baron Antoine-Jean Gros. After 1820, he traveled to England to study lithography.

Between 1820 and 1827 Monnier produced numerous series of prints and albums based on his observations of Parisian life, and executed such book illustrations as those for Beranger's Chansons and La Fontaine's Fables.

After the Revolution of July, 1830, Monnier created the Scenes Populaires, a series of sketches in dialogue form. The critics praised Monnier for his powerful observations of social classes and his insightful portrayal of character types.

Known in social circles as a wit and raconteur, Monnier made his acting debut in 1831 in *La Famille Improvisée*, and received favorable reviews. For the next eight or nine years, he concentrated largely on developing his acting career.

After 1839 Monnier once again flourished as an artist, producing many illustrations, studies, portraits, and series of lithographs. His literary activity also increased, yielding such works as Grandeur et Decadence de M. Joseph Prudhomme (1853), Memoires de Joseph Prudhomme (1857), and Prudhomme, Chef de Brigands (1860), all featuring the character which became a prominent part of his artistic, literary, and acting careers. His work also appeared at various times in the French periodicals L'Illustration, Chronique Illustree, L'Art, and Gazette des Beaux-Arts.

Bibl.: Melcher, Life and Times of Henry Monnier; Kunitz & Colby, European Authors: 1000-1900; Benezit.

HENRY MOORE

1898-1986

English artist, born in Yorkshire, Moore served in World War I as a teenager, then returned to Yorkshire where he studied at the Leeds School of Art in 1919. Two years later he received a scholarship to study at the Royal College of Art in London.

As a result of the bombing of London in 1940, Moore moved to Hertfordshire, where he lived for the rest of his life, although he kept close ties to the London art world. Due to a shortage of materials he suspended his sculpture work, but continued to draw. He returned to sculpture in 1943, and in the 1950s ceased to sketch ideas for his artwork. However, as he grew older, Moore suffered from arthritis which prevented him from sculpting, so he returned to drawing.

Bibl.: The Pace Gallery, Henry Moore: a sculptor's drawings (1993).

RICHARD ARNOLD MOORES ("DICK")

1909-1986

American cartoonist, originally from Lincoln, Nebraska, studied at the Fort Wayne Art School, the Chicago Academy of Fine Arts (1930 or 1931), and the Chouinard School in Los Angeles. He began his career assisting Chester Gould with lettering for *Dick Tracy*, which he did for five years. In 1936, while still working for Gould, he began writing and drawing a crime-adventure strip of his own invention entitled *Jim Hardy*, which was distributed by United Feature Syndicate. When United Feature discontinued his strip in 1942, he went to work for Walt Disney Productions in Burbank, California where he contributed his talents to such comic strips as *Mickey Mouse*, *Uncle Remus*, and *Classic Tales*, as well as comic book work. In 1956, Moores began to assisting Frank King on *Gasoline Alley*. After 1960 he shared credit for the strip, and with King's death in 1969 assumed full responsibility for the daily strip. He took over the Sunday page in 1975 when Bill Perry retired.

Bibl.: Who's Who in America, 1982; Contemporary Authors, 69; Horn, World Encyclopedia of Cartoons; Goulart, The Encyclopedia of American Comics.

RUBEN MOREIRA ("RUBIMOR")

born ca. 1922

Born in Latin America, cartoonist Moreira immigrated to New York, where he studied at Cooper Union and the Pratt Institute. He entered the comic book industry in 1942, working for the Quality line, drawing *Espionage* in Smash Comics, *G-2* in National Comics, and covers for Crack Comics. He then moved to Fiction House, producing comics and pulp fiction illustrations. During the war years, he worked at the Chesler studio. In 1945 he replaced Burne Hogarth on the Sunday page of *Tarzan* (1945-47). In 1947, Rubimor returned to Fiction House, then left again in 1949 to work for DC Comics, where he produced crime stories for Gang Busters and the science fiction saga, *Rip Hunter*, *Time Master*. In 1954, United Features hired him to

ghost their syndicated cartoon *Casey Ruggles*, which he did in addition to his DC Comics work. Moreira left DC Comics in 1962, and returned to Latin America. In the 1970s, he continued to work as an illustrator, hired by such companies as the Banco de Ponce.

Bibl.: Reitberger & Fuchs, Comics: Anatomy of a Mass Medium; Couperie and Horn, A History of the Comic Strip; Who's Who of American Comic Books, vol. 3; Goulart, The Encyclopedia of American Comics; Goulart, The Adventurous Decade, p. 52; Copyright Monograph File, Library of Congress.

JOSEPH MORGAN

Cartoonist frequently published in Judge as both a cartoonist and cover artist during the 1930s.

Bibl.: Judge, vols. 103-110.

WALLACE MORGAN **1873-1948**

American illustrator and cartoonist, born in New York City. Morgan attended the Academy of Design Art in New York (1892-98), then began a ten year association with the New York Herald and Telegram, during which he created *Fluffy Ruffles*, a feature about beautiful women, and illustrated news stories using on-the-spot techniques which required drawing from memory.

During World War I, Morgan served as an official artist for the American Army in France, sketching war scenes for a pictorial history. He frequently contributed to leading American magazines, including Life, Collier's, Liberty, The New Yorker, and The New York Times Magazine, and illustrated books by such novelists as Richard Harding Davis, Julian Street, and P.G. Wodehouse. Morgan and Street travelled abroad in 1914, researching a series for Collier's entitled *Abroad at Home*. They combined efforts again in 1917, creating *American-Adventures*. Morgan taught at the Art Students League in New York, intermittently between 1905 and 1929. He served as president of the Society of Illustrators from 1929 to 1936.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, April 25, 1948, p. 58; Who's Who in American Art, 1938-39; Who Was Who in America, vol. 2; Larson, American Illustration, 1890-1925, pp. 136-137; Reed, The Illustrator in America, 1880-1980, p. 103.

JACK MORLEY

Cartoonist published in the New York American and Judge in the 1930s.

Bibl.: Polk's New York City Directory (1933-34), vol. 135, p. 2363; Judge, vol. 114 (1938).

ZACK TERRELL MOSLEY **1906-1993**

American comic strip artist, born in Hickory, Oklahoma, Mosley trained at the Chicago Academy of Fine Arts (1926-27), the Art Institute of Chicago (1928), and under editorial cartoonist Cary Orr. He assisted Dick Calkins in drawing *Buck Rogers* and *Skyroads* (1929-33). In 1933, he sold a comic strip entitled *On the Wing* to the Chicago Tribune-New York News Syndicate, which developed into the more successful *Smilin' Jack*, published until April of 1973. Mosley had first-hand aviation experience, becoming a licensed pilot in 1936. In 1941, he founded the Civil Air Patrol, logging in over 300 anti-sub patrols during World War II. His role led to his induction into the Air Force Hall of Honor in 1976. He also illustrated aviation material and designed squadron insignias during the war.

Upon the retirement of *Smilin' Jack* in 1973, Mosley did some advertising work and published a collection of his strip material. His books include Hot Rock Glide (1979), De-Icers Galore (1980), and his memoirs, Brave Coward Zack (1976).

Bibl.: World Encyclopedia of Comics; Who's Who in American Art, 1970; Green and Walker, National Cartoonists Society Album, 1980; Goulart, The Encyclopedia of American Comics; Who's Who in America, 1992-93; Obit., Cartoonist, Jan.-Feb., 1994, p. 6; Obit., New York Times, Dec. 25, 1993, p. A37.

WILLARD HARLAN MULLIN

1902-1978

American sports cartoonist, born in Columbus, Ohio, Mullin is remembered for creating the character known as the Brooklyn Bum. Mullin's first newspaper jobs included working for the Los Angeles Herald (1923-24), then in Texas for newspapers in San Antonio and Fort Worth (1925). In 1926, he returned to the Herald, and remained for another eight or nine years.

In 1934 or 1935, Mullin moved to New York where he worked for the New York World-Telegram until it ceased publication in 1966. He gained fame for his portrayal of "The Brooklyn Bum," the characterization of the Brooklyn Dodgers baseball team. He also illustrated Scripps Howard publications, as well as advertisements and books. His work has appeared in magazines including Sporting News, Sport, Look, Collier's, Outdoor Life, The Saturday Evening Post, Time, Newsweek, Esquire, and American. Mullin retired in 1971.

Bibl.: Who Was Who in America, vol. 7; Horn, World Encyclopedia of Cartoons; Obit., New York Times, December 22, 1978, p. B6; Green and Walker, National Cartoonists Society Album, 1980.

JAMES EDWARD MURPHY ("JIMMY")

1892-1965

American cartoonist, born in Chicago, Illinois, Murphy started out his career by working for the Omaha Examiner around 1906. He spent one year at Creighton University, before moving to Washington state where, in 1910, Murphy began drawing editorial cartoons for the Spokane Inland Herald. One year later, he became the cartoonist for the Oregon Daily Journal. After four years as chief editorial cartoonist for the latter, he joined the San Francisco Call and Post and its sister paper, The Los Angeles Evening Herald. In 1918, Murphy transferred to Hearst's New York Journal and New York American, where he created the short-lived strip, *Doc Attaboy* in 1918, followed by the more popular *Toots and Caspar* (1919) and *It's Poppa Who Pays* (1926) for King Features Syndicate. Murphy relocated to California in the early 1930s, commanding a million-dollar salary, and often rushed his work by air to the East Coast to meet deadlines. He retired in 1958, due to illness.

Bibl.: Who Was Who in America, vol. 4; Obit., New York Times,
March 11, 1965, p.33; Horn, World Encyclopedia of Comics; Goulart,
The Encyclopedia of American Comics; Dunn, "Said & Dunn,"
Cartoonist Profiles (March 1982), p. 62-63.

N

FRANK ARTHUR NANKIVELL **1869-1959**

Australian cartoonist, illustrator, painter, and printmaker, born in Maldon, Victoria. He studied architecture and engineering at Wesley College in Melbourne. While en route to Paris to study painting he ran out of money. In order to replenish his funds upon reaching Japan, he procured a job as cartoonist with the English-language Box of Curios, remaining there from 1891 to 1894. While in Japan he also taught cartooning to Rakuten Kitazawa, one of the country's leading practitioners of the art form who later founded the Tokyo Puck.

From 1894 to 1896, Nankivell resided in San Francisco where he studied art, and both co-published and illustrated the satirical journal, Chic. He also worked as an artist for three San Francisco newspapers, the Call, the Examiner, and the Chronicle. He then moved to New York where he became a member of the Puck staff, and did some work for William Randolph Hearst until 1909. He also illustrated Ladies Home Journal.

Nankivell assisted in the organization of the 1913 Armory Show, and was associated with the Graphic Arts Division of the Federal Arts Project from 1936 to 1937.

Bibl.: Index of Twentieth Century Artists; Horn, World Encyclopedia of Cartoons; Amon Carter, Image of America in Caricature & Cartoon.

THOMAS NAST **1840-1902**

American cartoonist, caricaturist, and illustrator, born in Landau, Germany, Nast emigrated to the United States with his family in 1846. He studied art with the painter Theodore Kaufmann, before attending the National Academy of Design under Alfred Fredericks. He left school at fifteen years of age to help support his family, and subsequently found employment with Frank Leslie's Illustrated Weekly Newspaper. In 1859, he switched to the fledgling New York Illustrated News for which he traveled to England in the following year to cover

the much publicized Heenan-Sayers world heavyweight championship prize fight. Afterwards, Nast accompanied Giuseppe Garibaldi and his troops during their revolt in Italy, providing sketches of the events for newspapers on both sides of the Atlantic.

Upon returning to the United States, he continued to work for the New York Illustrated News, and briefly for Frank Leslie, reporting on the Civil War. Nast also submitted drawings to Harper's Weekly, and by summer 1862 became a regular staff artist. At Harper's, Nast flourished, and realized his potential as a political commentator and crusader under the direction and encouragement of publisher Fletcher Harper. His Civil War and Reconstruction drawings earned him a national reputation. The series of cartoons he drew between 1869 and 1872, exposing the corrupt 'Tweed Ring' of New York City's Tammany Hall contributed to the group's ultimate indictment and the eventual apprehension of its unscrupulous leader, William Marcy ("Boss") Tweed.

Nast's work exerted such a powerful influence upon future satirists and caricaturists that he is referred to as the "father of political cartooning." He invented or popularized such definitive American political symbols as the Republican elephant, the Democratic donkey (popularized by Nast from Jacksonian precedents), and the Tammany tiger. He also conceived popular versions of Uncle Sam and Santa Claus.

Nast left Harper's in the late 1880s, after which he experienced a period of financial difficulty. He began contributing to a series of other periodicals, including the New York Daily Graphic, Time, America, Once A Week (later Collier's Weekly), the Illustrated American, the Chicago Inter-Ocean and the New York Gazette, but did not achieve the same degree of recognition or preeminence that he enjoyed at Harper's. His own paper, Nast's Weekly, survived only a short time (1892-93), and in the years approaching the turn of the century, he turned his attention to oil painting. In 1902, President Theodore Roosevelt appointed Nast to serve as Consul General to Guayaquil, Ecuador, where he died several months after his arrival.

Bibl.: Dictionary of American Biography; Hill, Thomas Nast: Cartoons and Illustrations; Webster's American Biographies; Paine, Th. Nast: His Period and His Pictures.

FRED NEHER
born 1903

American cartoonist, born in Nappanee, Indiana, trained at the Chicago Academy of Fine Arts. Neher created the cartoon panel, *Life's Like That*, in 1934, which remained in syndication until 1977. He also contributed illustrations and cartoons to such magazines as Judge, Punch, Liberty and Collier's. Other cartoons to his credit include *Layon Macduffer*, *Goofey Movies*, and *Will-Yum*. He illustrated Chick Evans' Golf Book. Neher also taught cartooning at the University of Colorado at Boulder in 1964.

Bibl.: Sheridan, Classic Comics & their Creators; Who's Who in American Art, 1938-39, 1982, 1993-94; Green and Walker, National Cartoonist Society Album, 1980.

ANTONIA NELL (TONY)
active 1910s through 1950s

American illustrator and painter, born in Washington, D.C. She studied with William Merritt Chase, Frank Vincent DuMond, and George Bellows, and attended the Students School of Art in Denver, Colorado. She lived and worked in New York from the late 1910s through the 1950s. She illustrated many national periodicals. She belonged to the New York Water Color Club.

Bibl.: American Art Annual, 1927; Who's Who in American Art, 1938-39, 1940-41; Collins, Dictionary of Women Artists; Who Was Who in American Art, p. 445; R.L. Polk & Co.'s 1918 Trow's New York City Classified Business Directory, p. 2069; R. L. Polk & Co.'s Trow General Directory of New York City, vol. 132, 1920-21, p. 1343; New York Telephone Company, Manhattan, New York City Telephone Directory (1956-7), p. 1188.

D. EARLE NELSON
born 1902

American designer, illustrator, painter and cartoonist, born in Poughkeepsie, New York. Nelson studied at the Philadelphia Museum School of Industrial Art, as well as with Thornton Oakley, J.R. Sinnock, and Herbert Pullinger. He contributed illustrations, cartoons, and designs to national periodicals. In the mid-1950s, Nelson turned

his attention to industrial design for products, housing, and public buildings. He later began to photograph architecture and industry.

Bibl.: Who Was Who in American Art, p. 445; Who's Who in American Art, 1947, 1953, 1956, 1959, and 1962.

PETER SHEAF HERSEY NEWELL
1862-1924

American cartoonist and illustrator, born in McDonough County, Illinois, served an apprenticeship with an artist who made crayon portraits in Jacksonville, Illinois. Newell also received three months of training at the Art Students League in New York (1882), but was otherwise self-taught.

His first published drawing appeared in Harper's Bazaar, and in the 1890s his work appeared in Harper's Weekly, Judge and St. Nicholas. Harper's Monthly used his work for their regular feature *The Editor's Drawer*. He wrote and illustrated several books, including Topsy & Turveys (1893), Shadow Show (1896) and The Rocket Book (1912). Newell also illustrated books including a 1901 edition of Lewis Carroll's Alice in Wonderland, and had the idea for the comic strip, *Polly Sleepyhead* (ca. 1905).

Bibl.: Dictionary of American Biography; Obit., New York Times, Jan. 16, 1924, p. 19; Horn, World Encyclopedia of Cartoons; Larson, American Illustration, 1890-1925, p. 137; Reed, The Illustrator in America, 1880-1980, p. 37; Pitz, 200 years of American illustration, pp. 62-63.

NANCY NICHOLSON
active 1910s

Artist worked for the American edition of Vanity Fair in 1918.

AMEDEE-CHARLES-HENRI DE NOE ("CHAM")
1819-1879

French caricaturist and the son of Comte de Noe, born in Paris. Noe adopted the pseudonym "Cham," after Noah's (Noe in French) son. He was raised in a bilingual family and had English connections, which helped to give his output an international scope. The Ecole Polytechnic expelled Cham before he could finish his formal education, and he lost several jobs due to his addiction to drawing. He developed his talent in the studios of Nicholas Charlet and Paul Delaroche, from which he was expelled as the result of a practical joke. Cham began his career as a caricaturist in 1839, at a time when personal political satire was prohibited in France, yet he managed to flourish. He became affiliated with the publisher, Charles Philipon, and made his debut in 1839 with *M. Lajaunisse*, a small series of caricatures.

In 1843, Cham began a more than thirty year association with Le Charivari, principally commenting on politics and war. He also produced cartoons satirizing current events. From 1844 to 1849 he served as primary artist of L'Illustration. In 1847, Cham travelled to England, producing work for the editors of Punch, and illustrating children's books. In 1851, as a result of his popularity, Cham received his own periodical, illustrated solely by himself, entitled Punch a Paris, which survived for four issues. However, it folded due to the onerous stamp duty on periodicals. Increasing censorship in France in the 1850s made it difficult for publishers to produce satirical journals. Indeed, even Le Charivari suspended publication briefly in 1851, and when it resumed the editors had toned down the satirical content.

Cham's career ascended further with the publication of several cartoons on the Crimean War in the late 1850s. In 1860, he replaced Daumier as the principal illustrator at Le Charivari when the older cartoonist left for four years. Cham produced a parody of Victor Hugo's *Les Miserables* in 1862 and 1863. He also contributed to such periodicals as L'Esprit Follet, Le Journal Amusant, and Le Petit Journal Pour Rire. His work has been compiled in the volumes Douze Annees Comiques (1880) and Les Folies Parisiennes (1883).

Bibl.: Horn, World Encyclopedia of Cartoons; Osterwalder, Dictionnaire des Illustrateurs; Benezit; Kunzle, The History of the Comic Strip, chapter 3.

WILLIAM C. NOLAN
1894-1954

American cartoonist and animator, began his career at the age of eighteen, working for Raoul Barre, an early leader in American animation. The two animators created advertisements as early as 1912. When Barre opened his own studio in the Bronx, Nolan continued to work with him. He trained in the Edison Studios in Fort Lee, New Jersey while working for Raoul Barre. There he shot live-action advertisements. He worked as foreman of the staff on an Edison series entitled *Animated Grouch Chaser* in 1915, along with Pat Sullivan.

William Hearst hired Nolan to work at the short-lived International Film Service animation studio, which operated from 1915 to 1918. Hearst sought the best animators in the same way in which he had sought the best cartoonists. Walter Lantz credited Nolan with loosening up the prevalent cartooning style by replacing realistic action with "rubber hose" animation, which gave characters wiggly limbs. While he worked for Hearst, Nolan animated such films as *Krazy Kat to the Rescue* and the *Happy Hooligan* series. He also animated Rube Goldberg cartoons for Pathe Exchange.

In 1922, Otto Messmer, Pat Sullivan's assistant, hired Nolan as "guest animator." He was twenty-eight and considered one of the fastest animators, capable of producing seven hundred drawings a day. He was one of the first animators to use a panoramic, or "pan," background, which permitted the cycling of cels for repetitive motion. While working for Sullivan, Nolan eliminated the angular Felix preferred by Otto Messmer and replaced it with the circular cat famous today. Nolan left the studio in 1924 or 1925.

By 1925, he had been hired by Charles Mintz to revive the *Krazy Kat* films. From September 1927 to July 1928 he wrote, directed, animated and produced *Newsfluffs*, which Film Booking Offices released. When Walter Lantz moved to Hollywood to set up animation for Universal Studios in 1927, he lured Nolan to the west coast. Lantz gave Nolan the position of co-director and a salary equivalent to his own. The two then proceeded to hire former co-workers on the east coast, causing a small migration of animators. He influenced the style of the post-Disney *Oswald* films. Nolan co-directed the *Oswald the Rabbit* films from 1931 to 1934, as well as the *Pooch the Pup* in 1932 and 1933. Tex Avery then entered Lantz's studio, as during the mid-1930s Nolan grew disenchanted with the art of animation and began to concentrate on business aspects. He and Lantz parted company in 1935.

Bibl.: Canemaker, *Felix*, pp. 32, 34, 72-75 & 111; Peary, "Reminiscing with Walter Lantz," *The American Animated Cartoon*, pp. 192-200;

Crafton, Before Mickey, p. 194; Solomon, Enchanted Drawings, pp. 22, 28, 88-89; Denis Gifford, American Animated Films: the Silent Era, 1897-1929, pp. 50-51, 60, 62-63; Adamson, The Walter Lantz Story, pp. 39, 86, 92-93; Lenburg, The Encyclopedia of Animated Cartoons, pp. 28-29, 103-104, 107; Maltin, Of Mice and Magic, p. 11, 165.

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MURRAY OLDERMAN **born 1922**

American author, editor, and cartoonist, born in New York City, Olderman attended the University of Missouri, as well as Stanford and Northwestern universities. In 1947, he became a cartoonist and writer for the McClatchy Newspapers of Sacramento, California. From 1951 to 1952, he was a staffer at the Minneapolis Star, then the Newspaper Enterprise Association hired him as a contributing executive editor in New York. He held the latter position until 1971, when he became an editor in the syndicate's San Francisco office. He continued to submit his own cartoon contributions to the syndicate, however, publishing sports cartoons into the 1980s.

Olderman has written for the American Broadcasting Company radio network and for many leading magazines. He is the author of several books on football, including The Pro Quarterback (1966), The Running Backs (1969), The Defenders (1973), and My Life In Football, which he co-wrote with famed Green Bay Packers quarterback Bart Starr (1987). His wall murals decorate the Football Hall of Fame. Bibl.: Olderman, The Defenders; Contemporary Authors; Copyright Monograph File, Library of Congress; Correspondence, Lucy Caswell, Cartoon, Graphic, and Photographic Arts Research Library, Ohio State University.

BILL O'MALLEY **died before 1981**

American cartoonist, whose drawings appeared in such periodicals as Liberty and Judge during the 1940s. During the 1950s he drew the comic strip Reverend for United Feature Service. Published collections of his work include Two Little Nuns (1950), Golf Fore Fun (1953), Blessed Event (1954), Feeling No Pain (1955), O'Malley's Nuns (1956), Bon Bon Voyage (1958), More O'Malley's Nuns (1960), and Sister Maureen and Sister Colleen (1963).

Bibl.: LC card catalogue; Copyright Monograph File, Library of Congress; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 67; Judge, July 1943, p. 719.

FRANK E. O'NEAL
1921-1986

American cartoonist and comic strip artist, born in Springfield, Missouri. O'Neal attended the Jefferson Machamer School of Art in Santa Monica, California, and sold his first cartoon to The Saturday Evening Post in 1950. Subsequently, he contributed drawings to Collier's, Redbook, Better Homes & Gardens, Cosmopolitan, Look, Esquire, and other nationally circulated magazines. Beginning in 1956, he worked for two years as a storyboard draftsman for television, then left to produce his comic strip *Short Ribs*, which first appeared in 1958, for the Newspaper Enterprise Association. O'Neal retired from *Short Ribs* in 1973 and began drawing for advertising.

Bibl.: Horn, World Encyclopedia of Comics; Who's Who in American Art, 1962; Goulart, The Encyclopedia of American Comics; Obit., New York Times, Oct. 12, 1986, p. 25.

ROSE CECIL O'NEILL
1874-1944

American illustrator, author, and creator of the Kewpie doll, born in Wilkes-Barre, Pennsylvania and raised in Omaha, Nebraska. A self-taught artist, at the age of thirteen she won a competition sponsored by the Omaha World-Herald. She began her career at the age of fifteen, illustrating Truth. By 1895, she lived with the Sisters of St. Regis in their New York convent selling drawings to such publications as Puck, Judge, Life, Truth, and Harper's.

O'Neill married twice, the second time to Harry Leon Wilson, a novelist and editor of Puck magazine whose early novels, The Spender (1902) and The Lions of the Lord (1903), she illustrated. She wrote a novel herself in 1903, The Loves of Edwy.

After the dissolution of her marriage to Wilson in 1908, she devoted herself to a full-time, free-lance career. She achieved her greatest commercial success with the 1909 publication in The Ladies' Home Journal of the "Kewpies," cherubic figures O'Neill drew to

illustrate her original verses. O'Neill received lucrative offers from such magazines as The Woman's Companion and Good Housekeeping, which also published the Kewpies. Furthermore, manufacturing of the Kewpie doll earned the artist enormous monetary profits. She also benefited from their use as decoration on numerous other products. In 1917, the Kewpies became the subject of a syndicated Sunday comic drawn by O'Neill, which she revived in conjunction with King Features in 1935.

O'Neill, with her sister, Callista, held salons in her Greenwich Village studio, where she also created experimental drawings completely separate from the work with which she is usually associated. She took these drawings to Paris in 1921, for a one-woman show, and they were well received.

O'Neill illustrated many books, including Josephine Daskam Bacon's The Biography of a Boy.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, April 7, 1944, p. 19; Dictionary of American Biography, suppl. 3; Robbins, A Century of Women Cartoonists; Alice Sheppard, "There were ladies present," Journal of American Culture, (Autumn 1984).

FREDERICK BURR OPPER **1857-1937**

American cartoonist, illustrator, and pioneering comic strip artist, born in Madison, Lake County, Ohio. After leaving school at the age of fourteen, Oppen went to work for the Madison Gazette, working as a printer's devil and typesetter. He then moved to New York City where he submitted drawings to comic periodicals. His first published drawing appeared in Wild Oats in 1876. Subsequently, such major periodicals as Harper's Bazaar, Scribner's, The Century, and St. Nicholas published his work.

From 1877 to 1881, he worked for Frank Leslie before accepting a more lucrative offer from Puck as a political and gag cartoonist. There, he created the features *The Streets of New York* and *The Age of Handbooks*. After eighteen productive years with the humor magazine, he joined the Hearst organization in May 1899, drawing political cartoons which lambasted presidential candidate McKinley. He also created the comic strips, *Happy Hooligan* (begun 1899), *Alphonse and Gaston* (begun 1902), *Our Antediluvian Ancestors* (begun 1899), and *And Her Name Was Maud* (begun 1904). Oppen continued to create

more strips, offering *Mr. Dubb* in 1919, *On the Farm* in 1921, and *Mr. Dough and Mr. Dubb* in 1925, while continuing to produce strips which he had begun at the turn of the century. He also produced political cartoons exemplified by the series' *Willie and Teddy*, based on McKinley and Roosevelt, *Willie and Papa*, in which the character of Papa represented Trusts, and *Alphabet of Joyous Trusts*.

In addition to Oppen's prodigious output for newspapers and magazines, he illustrated numerous books. Failing eyesight and Hearst policy forced him into semi-retirement in 1932.

Bibl.: Dictionary of American Biography, suppl. 2; Who Was Who in America, vol. 1; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics; Charles H. Garrett, "Oppen was determined to draw," Success, vol. 2 (Oct. 14, 1899), p. 761.

ROBERT CHESLEY OSBORN

1904-1994

American cartoonist, illustrator, and author from Oshkosh, Wisconsin. Osborn attended the University of Wisconsin (1923) and Yale University (1924-1928), where in his last years he worked as a caricaturist for the New Haven Register. After graduation, he continued his training at the British Academy in Rome (1928) and at the Academie Scandinav in Paris (1929). Upon returning to the United States, Osborn taught art at the Hotchkiss School in Lakeville, Connecticut, which he did until 1935, when he returned to Europe for a few more years. Between 1937 and 1939, he travelled around both the United States and Europe.

During World War II, Osborn contributed to the war effort by producing numerous "Sense Books," pamphlets on flying hazards with text and cartoons. He also designed some two thousand posters featuring Dilbert the dim-witted cadet pilot, on the safe flying and proper care of planes. By the end of the war, Osborn had created over 40,000 drawings for the Navy aviator training manuals, but had learned enough about the evils of wartime to produce War is No Damn Good! in 1946, the Nuclear Age's first antiwar book.

After the war, Osborn worked as a free-lance artist contributing to Harper's, Atlantic Monthly, Look, Fortune, and numerous other leading periodicals. He produced thousands of illustrations for the New Republic, many of which satirized the leaders of the 1950s anti-Communist witch hunt. His work for Life satirized

social issues. Other works to his credit include several murals and a lengthy list of books which he wrote and/or illustrated, beginning in 1940. Osborn on Conflict sums up much of his life's work. In 1982, he published an autobiography. Osborn continued to work into the 1990s.

Bibl.: Osborn on Osborn; Contemporary Authors, 13R; Who's Who in Graphic Art; Heller and Anderson, The Savage Mirror; Who's Who in America, 1992-93; Obit., Washington Post, Dec. 24, 1994, p. C6.

RICHARD FELTON OUTCAULT

1863-1928

American cartoonist and pioneer comic strip artist, born in Lancaster, Ohio, Outcault is best remembered as the originator of the characters the Yellow Kid and Buster Brown. Outcault majored in art at McMicken University in Cincinnati and continued his training in Paris. He then worked first for Thomas Edison and later moved to New York City where he free-lanced for such publications as Electrical World, Street Railway Journal, and the humor magazines Truth, Life, and Judge.

In 1894, Outcault joined Joseph Pulitzer's New York World, where he created the enormously popular panel known as *Hogan's Alley*. Rival publisher William Randolph Hearst took note of Outcault's work and offered him more money to produce his comic for the New York Journal. This successful raid on Pulitzer's staff by Hearst resulted in a bitter rivalry in which both publishers attempted to outbid each other for Outcault's services. This race to obtain the best staff was fervently criticized. The battle gave rise to the term "yellow journalism," associated with the Yellow Kid, used to describe the unsavory tactics of an exploitative, sensationalist press. Outcault defected to the New York Journal in October 1896, where he produced his comic as McFadden's Row of Flats.

Outcault departed from the Hearst organization in 1898, returning to the New York World, where he drew the comic strips *The Kelly Kids* and *Gallus Coon*. After a period of free-lancing, he became associated with the New York Herald for which he created *Pore Li'l Mose* (1901) and *Buster Brown* (1902). Hearst, observing the success of the latter comic strip, rehired Outcault in 1905. Outcault then produced *Buster Brown* for the New York American under various episodic titles until 1920 when he retired from a career in comics that left a decisive and permanent impact on the art form as a whole.

Bibl.: Dictionary of American Biography; Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 1; Robinson, The Comics: An Illustrated History of Comic Strip Art; Goulart, The Encyclopedia of American Comics.

WILLIAM THOMAS OVERGARD
1926-1990

American comic artist and writer, born in Los Angeles, California, attended Santa Monica City College (1946-47) and the Jefferson Machamer Art School (1947-48). He also learned from his mentor, Milton Caniff. After World War II, Overgard moved to New York where he was employed by Lev Gleason comic publications, then the Western Publishing Co. At this same time, he occasionally served as ghost artist for Milton Caniff's *Steve Canyon*, and produced two comic books based on the same strip for Dell. From 1950 to 1953, Overgard worked on Crime Buster comics. In 1954, he teamed up with writer Allen Saunders on the *Steve Roper* comic strip for Publishers Newspaper Syndicate. He also wrote *Kerry Drake* in the early 1970s. Overgard left the strip in 1982 to develop another feature, *Rudy*, which began publication in 1983, but never received much of a following. Overgard also contributed to television, writing scripts for such animation series as *Thundercats*.

Bibl.: Horn, World Encyclopedia of Comics; Who's Who in America, 1978; Goulart, The Encyclopedia of American Comics; Obit., New York Times, May 31, 1990, p. D23.

FRANK EDWARD OWEN
born 1907

American cartoonist, born in Clarksville, Texas, Owen's work appeared in Judge and Collier's magazines in 1930s. He also published a single panel cartoon, *Jasper*, in the late 1930s. During the 1950s and 1960s he shared a regular feature, called both *Today's Laugh* and *Panel Parcel*, with Jeff Keate, Tom Henderson, Jefferson Machamer, Reamer Keller, Rod de Sarro and Cathy Joachim. It was distributed by the Chicago Tribune-New York News Syndicate.

Bibl.: Craven, Cartoon Calvacade, p. 264; Cincinatti Enquirer, July 1, 1937; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 67; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1966, p. 77; Judge, vol. 104 (Feb. 1933), p. 11; Mallett (1948).

WILLIAM OWEN
1869-1957

British comic artist, illustrator, poster designer, writer, and lecturer, born in Malta. Owen was raised in England and trained at the Lambeth School of Art. Beginning in 1890, he contributed to such British periodicals as Punch, Pick-Me-Up, The Winsor Magazine, The Graphic, The Temple Magazine and The Illustrated London News. He published many full-page cartoons in the Sketch and Tatler. He also produced commercial art, and illustrated the novels of W.W. Jacobs, many of which began as stories in Strand Magazine. His illustration style was especially suited to commercial work.

Owen's publications include Old London Town (1921), Potted London, and Mr. Peppercorn (1940). He was a member of the Royal Cambrian Academy.

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists; Waters, Dictionary of British Artists Working 1900-1950; Obituaries from the Times 1951-1960; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1890, p. 163.

P

FRED LITTLE PACKER **1886-1956**

American editorial cartoonist, commercial artist, illustrator, born in Hollywood, California, received the Pulitzer Prize in 1952. Packer trained at the Los Angeles School of Design (1902-03) and the Chicago Art Institute (1904-05). He began his career in 1906, working for the Los Angeles Examiner. The following year he joined the San Francisco Morning Call. When that paper merged with the Evening Post, the publishers appointed Packer art director, a position which he held until 1918. He then settled in New York where, from 1919 to 1932 he did book, magazine and commercial illustration. He then reentered the newspaper field, taking a job with Hearst's papers the New York Journal and the New York American. A year later, in 1933, he became editorial cartoonist for another Hearst paper, the New York Mirror, where he spent the remainder of his career.

Bibl.: Obit., New York Times, December 9, 1956, p. 89; Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 3; Johnson, The Lines are Drawn.

MORRIS HALL PANCOAST **born 1877**

American painter, illustrator, and cartoonist, born in Salem, New Jersey. Pancoast was trained at the Pennsylvania Academy of Fine Arts under Thomas Anshutz, and at the Academie Julian in Paris under Jean Paul Laurens. In the 1910s, he lived in Pennsylvania, working as a painter and illustrator. He belonged to such artist organizations as the Philadelphia Sketch Club and the Philadelphia Art Club. He lived and worked in New York during the mid-1920s. By 1940 he had moved to Massachusetts.

Bibl.: American Art Annual, 1915, 1921, 1927, 1933; Who's Who in American Art, 1938-39, 1940-1, 1962; Who Was Who in American Art, p. 467; Benezit; R. L. Polk & Co's (Trow's) General Directory of

New York City (1925), vol. 134, p. 1758; Who's Who in Art (1912), p. 135.

WILLIAM BRYAN PARK ("W.B.," "BILL")
born 1936

American author and illustrator born in Florida, Park received his education and training from the University of Florida (B.A. 1959), New York City's School of Visual Arts (graduate work, 1961-62), and Rollins College (1967, 1977).

First employed as a staff artist at the McGraw-Hill Book Co. (1960-61), Park left for a position as assistant art director with the Tucker Wayne Advertising agency in Atlanta, Georgia. He worked there until 1963 when he became the proprietor and manager of the Park-Art Studio in Orlando, Florida. In 1975 he moved the free-lance service to nearby Winter Park.

The author and illustrator of children's books, Park has also contributed articles, stories, illustrations, and cover designs to such newspaper and magazines as Travel and Leisure, Publisher's Weekly, Saturday Review, Flying, Fortune, Sports Illustrated, Harper's, Look, Holiday, The New York Times, The New Yorker, Litigation and the St. Petersburg Times. His comic strip, *Off the Leash*, distributed by United Feature Syndicate beginning in 1985, has been compiled into two anthologies Off the Leash (1987) and Far Off the Leash (1989).

Bibl.: Something About the Author, vol. 22; "W.B. Park," Communication Arts, vol. XIX, no. 6, Jan./Feb., 1978, pp. 32-41; Copyright Monograph File, Library of Congress.

HARRY PARKES

Cartoonist published in the British publication Judy in 1899, after the quality of the magazine had declined.

Bibl.: Thorpe, English Illustration: the Nineties, p. 101.

JOSEPH LEE PARRISH
1905-1989

American editorial cartoonist, born in Summertown, Tennessee. With no formal art training, Parrish began drawing in the early 1920s for the Nashville Banner, upon his graduation from high school. He developed the Sunday feature, *Pen Pick Ups*. After four years with the paper, he joined the Nashville Tennessean, where he produced sports cartoons in addition to editorial cartoons. Then, in 1936, he moved to the Chicago Tribune, as the paper's third editorial cartoonist behind Carey Orr and John McCutcheon. He remained at the newspaper for forty-six years, retiring from editorial cartooning in 1972. His work for the latter paper included the feature *Nature Notes*, begun in 1964, which he continued to draw after his retirement, until 1982.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1962; Martin Gran, "Joseph Parrish," Cartoonist Profiles (March 1986), pp. 10-15; Correspondence, Lucy Caswell, Cartoon, Graphic, and Photographic Arts Research Library, Ohio State University; Obit., Chicago Tribune, Sept. 22, 1989, p. SC 11.

VIRGIL FRANKLIN PARTCH ("VIP") **1916-1984**

American cartoonist and illustrator, originally from St. Paul's Island, Alaska, studied at the University of Arizona and Chouinard Art Institute in California. Afterwards, he obtained on-the-job experience at Walt Disney Productions, then worked independently, selling cartoons to such periodicals as The New Yorker, Look, The Saturday Evening Post, This Week, and True. He began publishing cartoons in the late 1930s, becoming one of the most prolific American cartoonists; his work eventually appeared in over 150 publications. Partch created the syndicated comic features *Big George* in 1960, and *The Captain's Gig* in 1977. By the mid-1960s, *Big George* had become popular enough to support a Sunday strip. A productive artist, Partch produced enough work for *Big George* to continue posthumously for six years after his death.

Among the numerous books Partch wrote or illustrated are, It's Hot in Here (1944), Bottle Fatigue (1950), New Faces on the Barroom Floor (1961), and VIP's Quips (1975).

Bibl.: Who's Who in American Art, 1982; Horn, World Encyclopedia of Cartoons; Goulart, The Encyclopedia of American Comics.

SIR JOHN BERNARD PARTRIDGE
1861-1945

British cartoonist and painter, born in London, England. Partridge studied at Stoneyhurst College, London University, and the West London School of Art before he began his career as a stained glass artist (1880-84). He spent subsequent years acting under the name Bernard Gould, while contributing cartoons to Moonshine and Judy. He joined Punch in 1891. He began editorial cartooning in 1899, and attained the position of second cartoonist when Linley Sambourne received a promotion to the senior position in 1901. After Sambourne's death in 1910, Partridge assumed the principal slot where he remained until 1945.

In addition to his work for Punch, Partridge illustrated numerous books and contributed to such British periodicals as the Illustrated London News, Black & White, Vanity Fair, Pick-Me-Up, The Sketch, and The Sporting and Dramatic News. He was elected to the Royal Institute of Painters in Watercolours in 1896, having exhibited oil paintings, pastels and watercolors. In 1925, Partridge was knighted.

He produced compilations of his work, including Punch Drawings (1921) and Fifty Years with Punch (1946).

Bibl.: Horn, World Encyclopedia of Cartoons; Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Houfe, Dictionary of British Book Illustrators and Caricaturists 1800-1914; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 165-166.

DAVID PASCAL
born 1917 or 1918

American cartoonist, author, and illustrator, born in New York City, Pascal studied at the American Artists School (1936-38) with John Groth. He also served with the Merchant Marine from 1940 to 1945.

Since 1941, Pascal has contributed to such periodicals as The New Yorker, Harper's, Saturday Review, The New York Times, the New York Herald Tribune, Punch, Ski, and Look. He has also written

and illustrated numerous books. He taught graphic journalism at the School of Visual Arts from 1955 to 1958. In 1972, he worked as an editor of Graphis magazine, and organized the first American International Congress of Comics in New York City. He also served as an artistic counsellor and member of the board of directors for the International Comics Congress in Lucca, Italy in 1976. He remains active in several international comics organizations, including the International Comics Organization and the Association des Auteurs de Comics et de Cartoons.

Pascal has illustrated such books as Fifteen Fables of Krylov (1968), Goofus (1975), and has edited and written The Art of the Comic Strip (1972) and Perspectives (1985).

Bibl.: Something About the Author, vol. 14; Contemporary Authors, vols. 9-12; Who's Who in American Art, 1984, 1993-94; Who's Who in America, 1992-93.

ROBERT ALLEN PATTERSON
1898 or 1899-1981

American cartoonist and illustrator, born in Chicago, Illinois. According to the artist he was born in 1899, although published sources cite 1895 and 1898 as possible birth dates. Patterson attended the Chicago Art Institute and later, the Grande Chaumiere and the Academie Julian in Paris. Among his instructors were Harvey Dunn, Walt Lauderbach, George Elmore Brown, Ralph Barton, Pierre Brissaud, and Carl Ericson.

Early in his career, Patterson worked as an advertising artist and established, as well as directed, the Patterson Studios. In 1922 he moved to New York, where he continued to work as a commercial artist and a fashion and magazine illustrator. He drew the feature *Laughs from the Shows* for Judge magazine which also sent him to Paris to do a weekly cartoon entitled *Betty Goes Abroad*, until the magazine folded in 1927. Patterson remained in Paris, and contributed illustrations to the Conde Nast publications Vogue and Le Jardin des Modes.

After returning to the United States in 1934, Patterson illustrated books and continued to produce advertising art, and drawings for McCall's, Cosmopolitan, Ladies' Home Journal, Good Housekeeping, Redbook, Collier's, Woman's Home Companion, and other periodicals.

Bibl.: Horn, World Encyclopedia of Cartoons; Reed, The Illustrator in America; LC Verticle Files; Reed, The Illustrator in America, 1880-1980, p. 192.

RUSSELL PATTERSON **1893-1977**

American cartoonist, illustrator, and designer, born in Omaha, Nebraska. Patterson attended McGill University in Montreal, Quebec, Canada, where he studied architecture but left before graduating to assist in the support of his family.

Initially, Patterson handled want ads for the Montreal Star, then worked as an artist, first for the Montreal Weekly Standard, then for the French-language newspaper La Patrie, which published his first comic strip, *Pierrette et Pierrot*. In 1913 or 1914, Patterson moved to Chicago where he worked as a commercial artist while attending classes at the Art Institute between 1916 and 1918. Noted for his interior designs, Patterson worked for several Chicago department stores. From 1920 to 1922 he studied and worked in Paris, then returned to Chicago and continued producing advertising art and illustrations. Around this time, he began drawing *The Flapper*, whose appearance in such magazines as College Humor earned the artist public and professional recognition. He also developed Russell Patterson's School of Humorous Illustration, a correspondence course which burgeoned into a successful business venture.

Patterson moved to New York City in 1925, and quickly established himself as an advertising artist and frequent contributor to such widely read newspapers and magazines as the Sunday New York American, the New York Evening Journal, Collier's, Liberty, Women's Home Companion, Photoplay, Redbook, Ballyhoo, Cosmopolitan, and The American Magazine. During the late 1920s and early 1930s Patterson drew a Sunday-page mini-series for King Features which appeared in the magazine section of Hearst newspapers. His artistic style, well suited to the theater, brought him commissions in the 1920s and more so throughout the 1930s. His other innovations included the "Patterson Personettes," marionettes around which he designed entire productions, and a method of 3-dimensional photography.

A designer and trend-setter of fashions, Patterson created a uniform for the WAACs during World War II, and after the war, produced apparel for girls and teenagers. He was selected to design

Macy's annual Christmas windows (until 1946) and parades, and until the mid-1960s, created interior designs for supper clubs, restaurants, and hotel lobbies.

A co-founder of the National Cartoonists Society in 1946, in addition to his many other credits, he drew such comic strips as the 1932 *Almost a Blonde*, *Film Flam* and *Mamie*, and the cartoon *Pin-up Girls*. *Pin-up Girls* was syndicated by King Features in 1945 and *Mamie* was distributed by United Features Syndicate for five years beginning in 1950 or 1951. In 1966, his hands stiffened with arthritis, Patterson gave up illustration in favor of painting.

Bibl.: Delaware Art Museum, An Exhibition of the Works of Russell Patterson; Horn, World Encyclopedia of Comics; Reed, Illustrators in America; Goulart, The Encyclopedia of American Comics; Reed, The Illustrator in America, 1880-1980, p. 136.

G.M. PAYNE **active 1900s to 1920s**

British artist worked from the turn of the century into the 1920s, both as a magazine illustrator and comic book artist. Payne drew a series of stories for various comic book companies. From 1906 to 1912 he drew the rear-kicking mule, *Gertie the Regimental Pet* for Comic Cuts. In addition, he illustrated *Butterfly Bill*, later known as *Portland Bill* for Butterfly comics, from 1907 to 1926. He also worked on *The Comical Capers of Constable Cuddlecook*, which appeared in Jester comics from 1909 to 1940, although he may not have drawn the entire run. A prolific artist, Payne also applied his talents to the character of Curly Kelly which appeared in Merry & Bright from 1910 to 1917. Finally, Firefly published *The Lads of the Village* from 1915 to 1917.

Bibl.: Gifford, Encyclopedia of Comic Book Characters, pp. 52, 56, 87, 128, and 169.

LUCIUS CURTIS PEASE ("LUTE") **1869-1963**

American Pulitzer Prize-winning editorial cartoonist and editor, born in Winnemucca, Nevada, Pease graduated from the

Franklin Academy in Malone, New York and held a variety of jobs before becoming a reporter and editorial cartoonist for the Portland Oregonian (1895-97). After leaving the paper, he joined the Klondike gold rush, then served as a United States Commissioner to northwest Alaska. Following the termination of his appointment, he returned to the Oregonian as its principal editorial cartoonist, remaining in that position for several years before becoming Editor-in-Chief of The Pacific Monthly. While at the Monthly, he was credited with an appreciable increase in the paper's circulation, and with having the vision to accept Jack London's Martin Eden for publication after it had received several rejections by other publishers.

Pease left the Monthly after its sale in 1912, returning to the east, and to the drawing board as a editorial cartoonist for the Newark (N.J.) Evening News. During his tenure, he also drew the comic strip *Powder Pete*. In 1949, three years prior to his retirement at age 80, he received the Pulitzer Prize for editorial cartooning.

Bibl.: Horn, World Encyclopedia of Cartoons; O'Sullivan, The Art of the Comic Strip; Obit., New York Times, August 17, 1963, p. 19; Johnson, The Lines are Drawn.

CARLO PELLEGRINI ("APE") **1839-1889**

Italian caricaturist, born in Capua to a prominent family. By age twenty, with no apparent formal training in the arts, Pellegrini was caricatured Neapolitan Society in a manner inspired by Barone Melchiorre Delfico's "portraits charges."

In 1864, Pellegrini arrived penniless in London, England, where he made impromptu sketches and caricatures for the amusement of the Prince of Wales and his circle. He eventually came into contact with Thomas Gibson Bowles, founder of Vanity Fair, who hired the artist to create full-page color caricatures for the magazine, even though he had no professional or commercial experience. The first, he signed with the pseudonym 'Singe' (soon after Anglicized to 'Ape'), appeared in the January 30, 1869 issue.

Although Pellegrini's work for Vanity Fair brought him notoriety and prosperity, he left the magazine in 1871 to become the caricaturist for the exclusive Marlborough Club, presided over by the Prince of Wales. In 1874, he returned to Vanity Fair, contributing all of the caricatures for that year and the next, and then, in 1876, devoted

more time to portrait painting. He rejoined Vanity Fair in 1877, creating caricatures intermittently until his death.

Bibl.: Eileen Harris. "Carlo Pellegrini: Man and Ape." Apollo, Jan. 1976, p. 53-7; Harris, Vanity Fair: an exhibition of original cartoons; Savory, The Vanity Fair Lithographs: An Illustrated Checklist; Bernard Denvir. "The Loaded Image." Art and Artists, Sept. 1976, p. 36; March, The Jockey's of Vanity Fair; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 168.

SIDNEY JOSEPH PERELMAN **1904-1979**

American humorist and cartoonist, born in Brooklyn, New York, and grew up in Providence, Rhode Island. Perelman received his education at Brown University (1921-25). Upon graduation he moved to Manhattan, and took up residence in Greenwich Village. Perelman's cartoons and writings regularly appeared in Judge (ca. 1925-29) and College Humor (1929-30) magazines. He contributed essays to The New Yorker (1931-1979). His career took off when he and fellow cartoonist Will B. Johnstone wrote Monkey Business, which became a Marx Brothers hit. A successful writer of motion picture screenplays, Perelman won an Oscar in 1956 for Around the World in Eighty Days. He created numerous books, plays, and scripts for television. However, his Hollywood production ceased after 1956, when he turned his attention toward Broadway and journal writing. Upon his wife's death in 1970, he moved to England for two years. He continued to write for The New Yorker until his death.

Bibl.: Who Was Who in America, vol 7; Contemporary Authors, 73, 89; Horn, World Encyclopedia of Cartoons; Gale, Encyclopedia of American Humorists, pp. 354-359.

CHARLES FREDERICK PETERS **1882-1948**

Norwegian illustrator and etcher, born in Kristiania. Although educated in his native country, he established himself professionally in the United States as a contributor to such periodicals as Life, Scribner's,

Harper's, and Century. Peters also worked as a commercial artist, drafting advertisements for the Rogers, Peet Company.

Bibl.: Opitz, ed., Mantle Fielding's Dictionary; Obit., New York Times, June 22, 1948, p. 25; Benezit.

CAMILLE PISSARRO

1830-1903

French painter, printmaker, draughtsman, and a founder and leading exponent of Impressionism was born in St. Thomas, Danish West Indies. The father of seven children, his five sons Lucien, Georges, Ludovic-Rudolphe, Felix, and Paul-Emile became artists in their own right.

From 1841 to 1847 Pissarro studied at the Pension Savary in Passy, France, where he developed and received encouragement for his interest in drawing. He then returned to St. Thomas, continuing to draw while assisting with the family business. Determined to establish his independence and develop his talent, he traveled to Venezuela in 1852 with the Danish painter Fritz Georg Melbye. He returned to St. Thomas in 1854, but eagerly left for Paris in the following year, never to return. Influenced by Corot, he studied with Ecole des Beaux-Arts instructors Francois Edouard Picot, Isidore Dagnan, and Henri Lehmann. He also studied at the Academie Suisse where he met Claude Monet and Paul Cezanne.

Pissaro's work was selected for the Paris Salon of 1859, but subsequent rejections encouraged him to exhibit with other entrants at the "Salon des Refuses" in 1863. By 1866 he was living in Pontoise, then in 1869 moved to Louveciennes, regions which inspired many of the subjects of his paintings. In nearby Paris he met regularly with the so-called 'Batignolles group' (1869), whose members included authors, critics, and such fellow artists as Edouard Manet, Edgar Degas, Henri Fantin-Latour, and Felix Nadar. As a result, he experimented with plein-air painting with Monet and Renoir.

Pissaro fled to Brittany during the Franco-Prussian war and Commune of Paris which took place between 1870 and 1871. He then traveled to London, where he met French art dealer Paul Durand-Ruel, who would become an important patron of his work and of the other Impressionists. He returned to Louveciennes in 1871, to find his work completely destroyed. A year later he resettled in Pontoise.

Dedicated to the Impressionist movement, he organized with Claude Monet the first Impressionist exhibition, held in 1874. He contributed to all eight of the group's shows, the last of which was mounted in 1886. In 1884, Pissarro settled permanently in Eragny, and after meeting Georges Seurat in the following year, began experimenting with pointillist precepts. Now painting in the new manner, he joined forces with the Neo-Impressionists and a group of independent artists called Les Vingt, to exhibit in 1887 in Brussels, Belgium. That same year he met Theo Van Gogh who eventually sold and exhibited his work.

An avowed anarchist, he created a series of drawings protesting Parisian society entitled, Turpitudes Sociales (1889 or 1890). Following the assassination of President Carnot in 1894, he fled to Belgium again, returning to France later that year. In the 1890s his production of prints increased and he developed an interest in painting urban landscapes, among them, his familiar street scenes of Paris (beginning in 1896). An astute observer, Pissarro continued to work at his art until the year of his death.

Bibl.: Shikes and Harper, Pissarro: His Life and Work; Cogniat, Pissarro; Christopher Lloyd, Pissarro.

GEORGE WOLF PLANK **active 1910s to 1930s**

American illustrator designed numerous covers for Vanity Fair and Vogue magazines. He joined the latter periodical after Conde Nast took it over in 1909, contributing many covers and illustrations for the publisher, including thirty-three produced between 1920 and 1930. Heavily influenced by European illustrators, Plank's work stood out in the American edition. He also contributed to the English edition of Vogue, covering the Paris openings in 1916. In 1912, he worked as an illustrator for Collier's Weekly. By the mid-1910s he had taken up residence in Wyebrook, Pennsylvania, where he worked as an illustrator. Vogue assigned him to London during the 1920s. In addition to periodical illustration, Plank provided images for E.F. Benson's 1916 book, The Freaks of Mayfair.

Bibl.: Packer, The Art of Vogue Covers; Packer, Fashion Drawing in Vogue, p. 40, 228; Lepape, From the Ballets Russes to Vogue; Who's Who in Art (1912), p. 141; American Art Annual (1915), p. 450;

Houfe, The Dictionary of British Book Illustrators and Caricatures, 1800-1914, p. 417.

JOSEPH BRETON PLATT
1895-1968

American industrial and interior designer, born in Plainfield, New Jersey, Platt attended the Parsons School of Design in New York City in 1913, and later studied at Colarossi's in Paris. He began his career painting murals, then became a Paris correspondent for Vanity Fair, Vogue, and House & Garden. In addition to writing articles, illustrating and designing covers for periodicals, Platt extended his sphere of influence into the field of interior decorating. Successively, he became art director of Delineator; head of design for Marshall Field & Company (1933); and, in 1936, founded the firm of Joseph B. Platt in New York City.

Platt designed sets for movies, most notably *Gone With the Wind* in 1938, and is credited with the designs for the Whitman's Sampler box, a Parker pen, packaging for Elizabeth Arden cosmetics, as well as interiors for offices and stores.

Bibl.: Obit., New York Times, Feb. 8, 1968, p. 49; Who's Who in America, 1958-1959.

ETHEL M'CLELLAN PLUMMER (Mrs. Jacobsen)
1888-1936

American painter and illustrator, born in Brooklyn, New York, studied with Robert Henri and F. Louis Mora. Plummer created cover designs and illustrations appearing in Vanity Fair, Vogue, Life, Shadowland, the New York Tribune, and Woman's Home Companion in the 1920s and 1930s. Active in her profession, Plummer served a term as vice-president of the Society of Illustrators and Artists and belonged to the Guild of Free Lance Artists of the Author's League of America in New York.

Bibl.: Opitz, ed., Mantle Fielding's Dictionary; American Art Annual, 1927; Who's Who in American Art, 1938-39; Who Was Who in American Art, p. 488.

MARK PODWAL
born 1945

American illustrator, author and physician, born in Brooklyn, New York, Podwal's drawings have appeared in such leading publications as The New York Times, Oui, Rolling Stone, and Der Spiegel as well as Hadassah Magazine. An activist motivated by the anti-Vietnam War sentiment of the late 1960s and early 1970s, Podwal designed posters for the New York Moratorium Committee in 1971. Motivated by the bombing of Cambodia, Podwal spent the early years of his medical internship drawing. The result, a compilation of cartoons entitled The Decline and Fall of the American Empire, was published in 1971. He published a much more lighthearted book Freud's Da Vinci, a look at drawings the psychoanalyst never saw, in 1977. Podwal has contributed illustrations to many publications of Judaica for both children and adults, including Let my people go, a Haggadah (1972), A book of Hebrew Letters (1978), A Jewish bestiary: a book of fabulous creatures drawn from Hebraic legend and lore (1984) and The Book of Tens (1994).

Bibl.: Amon Carter, The Image of America in Caricature & Cartoon; Soares, Art of the Times; Podwal, The Decline and Fall of the American Empire.

WILLIAM ANDREW POGANY ("WILLY")
1882-1955

Hungarian artist, originally from the city of Szeged, Pogany worked in a multitude of media and forms, including that of illustrator, muralist, costume and scenic designer, caricaturist, architect, sculptor, portraitist, and printmaker. He studied at the Budapest Technical University and trained in art in Budapest, Munich, and possibly Paris, where he produced caricatures for a newspaper.

Around 1905, Pogany moved to London. Over the next ten years, he became an accomplished illustrator. In 1914 or 1915, he relocated to New York where he produced stage sets and costumes for the Metropolitan Opera, Broadway, and several ballets. In the 1930s, Pogany worked as an art director for several Hollywood production companies including Warner Brothers, Twentieth Century Fox, Universal, and Charlie Chaplin's studio. Over the years he received many mural commissions, and numerous magazines published his

cover designs. His images regularly appeared in The American Weekly. His illustrations have appeared in over one hundred books by such distinguished authors as Samuel Taylor Coleridge, Nathaniel Hawthorne, Jonathan Swift, and J.W. von Goethe. He also wrote several books on art instruction.

Bibl.: Something About the Author, vol. 30; Peppin and Micklethwait, Book Illustrators of the Twentieth Century; Obit., New York Times, July 31, 1955, p. 69.

PAUL PETER PORGES **born 1927**

American cartoonist and writer, born in Vienna, Austria. Porges spent the turbulent war years of his youth in France, away from his family and native Vienna, one in a group of children sponsored by the Baron de Rothschild in 1939. He then fled to Switzerland in 1944, where he enrolled in the Ecole des Beaux-Arts in Geneva. He remained on the student body until 1947, then emigrated to the United States, where he was reunited with his relatives.

Porges worked in various occupations and, in 1950, was drafted into the United States Army. During the two years in which he served in the armed forces, he became interested in cartooning, and published drawings in The Stars and Stripes, the Army Times, Successful Farming, and The American Legion Magazine. After returning to civilian life, he entered the Cartoonists and Illustrators School in New York, now known as the School of Visual Arts. In 1954, he began to sell cartoons to The Saturday Evening Post and in 1956 added Playboy to his list of publishers. Porges' work has also appeared in The New Yorker and MAD since the 1960s, as well as in The New York Times and Signature magazine. He became a regular contributor to MAD in 1972.

Porges' publications include three for MAD: Mad Round the World (1979), The MAD How Not To Do It Book (1981) and Mad Cheap Shots: an out-of-focus photo album (1984). He has also illustrated Lennie Feigl's Book Reports Teacher Never Saw! (1991).

Porges served on the board of governors of the Cartoonists Association during the 1980s, and has taught graphic humor at the School of Visual Arts.

Bibl.: Horn, World Encyclopedia of Cartoons; Copyright Monograph File, Library of Congress; Horn, Contemporary Graphic Artists, vol. 1, pp. 218-220.

CHARLES JOHNSON POST
1873-1956

American artist and journalist, born in New York City, Post studied at the City College of New York, the Penn Charter School in Philadelphia, and the Art Students League in New York. During his prolific career, affiliated with the Associated Press, he published in the New York Daily News, The Recorder, The New York World, New York Journal, New York Herald, New York Globe, and New York Times, the Illustrated American, and the Philadelphia Inquirer. He also served as art director for Harper's Weekly and Harper's Magazine (1902-03), and contributed to Century, Scribner's, Collier's, Cosmopolitan, Pearson's, Everybody's, and Outing. Post wrote on several subjects in his three books, Across the Andes (1912), Horse packing (1914) and Some postal economics with special reference to the postal zone system and Postal zone law of 1917 (1918). One book, a posthumous publication, The little war of Private Post, narrated his experience during the Santiago Campaign of 1898. Post also invented a process of color photography.

Bibl.: Who Was Who in America, vol. 3; Obit., New York Times, Sept. 26, 1956, p. 33; Opitz, ed., Mantle Fielding's Dictionary.

THOMAS E. POWERS
1870-1939

American cartoonist, originally from Milwaukee, Wisconsin, Powers spent his youth in Kansas City attending school. At the age of seventeen he worked for a lithographer. Later, he studied art in Chicago and the city's Daily News hired him as a cartoonist. He then transferred to the Chicago Herald. From 1894 to 1896 he worked for the New York World before following the editor Arthur Brisbane to the Hearst organization, where he remained for nearly forty years. His trademark characters "Joy" and "Gloom" enlivened his editorial cartoons, becoming stock messages. He also created several cartoon series syndicated by the Hearst companies, including *Mrs. Trubble*,

Never Again, Married Life From the Inside and *Charlie and George*. Powers also published illustrations in such magazines as Hearst's. He retired from cartooning in 1937.

Bibl.: Obit., New York Times, August 15, 1939; Amon Carter, Image of America in Caricature & Cartoon; Preston, American Biographies; "T. E. Powers, 69, Retired Hearst Cartoonist, Dies," Editor & Publisher, August 19, 1939, p. 38; Hearst's, vol. 26 (1914).

PEGGY PRENTICE
active 1920s and 1930s

American illustrator, published with King Features Syndicate in the 1920s.

Bibl.: Brooklyn Museum, A Century of American Illustration.

GARRETT PRICE
1896-1979

American cartoonist and illustrator, born in Bucyrus, Kansas, studied at the University of Wyoming and the Art Institute of Chicago. In 1916, he began a long career illustrating news stories for the Chicago Tribune. He also held positions as a reporter-cartoonist for the Kansas City Star and as a news illustrator for the Great Lakes Navy Bulletin. After settling in New York, he became a regular contributor to Harper's Bazaar, Scribner's, Stage, Collier's, College Humor, Esquire, and other leading magazines. He gained fame for his cover artwork, featured in The New Yorker from 1925 onwards. In 1933, his comic strip creation *White Boy*, first appeared in the Chicago Tribune. He published a collection of his cartoons entitled Drawing Room Only in 1946.

As an illustrator, Price published a series of children's books written by other authors between 1946 and 1968.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, April 10, 1979; Ward and Marquardt, Illustrators of Books for Young People; Reed, The Illustrator in America, 1880-1980, p. 190.

LOUIS PRISCILLA

1906-1956

American illustrator and cartoonist, from Laurenzano, Italy, Priscilla grew up in New York City. In 1933, he enrolled in the Art Students League where he studied under George Bridgman. Beginning in 1936, Priscilla's work appeared in The Saturday Evening Post, Collier's, The New Yorker, and Esquire. In 1942, he served as an art consultant to the Office of War Information, and the Society of American Cartoonists selected him to chair the war cartoons committee. Priscilla's diversified achievements also include the set designs for the Broadway musical *Walk a Little Faster*, and the book, Basic Drawing, published in 1954.

Bibl.: Who's Who in American Art, 1940-41; Obit., New York Times, Dec. 8, 1956.

LIBERIO PROSPERI ("LIB")

Italian caricaturist, whose work appeared in the British edition of Vanity Fair between 1885 and 1894, and again upon the sale of the magazine to Arthur Evans, 1902 to 1903. The magazine published seven of his portraits of jockeys between 1886 and 1889, dozens more relating to horse racing, as well as images of royalty, politicians, businessmen, golfers and musicians. He received the assignments because he was the Duke of Hamilton's pet.

Bibl.: Houfe, Dictionary of British book Illustrators and Caricaturists; Matthews & Mellini, In Vanity Fair; March, The Jockeys of Vanity Fair, Savory, The Vanity Fair Gallery; Harris, Vanity Fair: an exhibition of original cartoons.

ROBERT PRYOR born 1939

American cartoonist and illustrator, born in Denver, Colorado. Pryor was a graduate of California State University. His work has been published in Time, Harper's, Newsweek, The New York Times, Saturday Review, and other national periodicals. His commercial clients include the Chase Lincoln First Bank.

Bibl.: Amon Carter, Image of America in Caricature & Cartoon;
Suares, Art of the Times.

PAUL PSORAKIS
born 1941

British illustrator, born in Ghana, Psorakis trained at the York School of Art and the Royal Academy in London. His work has been reproduced in many publications in the United States and abroad including Twen, Pardon, Rapport, Lui, Lords, Viva, Nova, the British Harper's, The Observer, Queen, Flair, Penthouse, and The New York Times.

Bibl.: Amon Carter, The Image of America in Caricature & Cartoon;
Suares, Art of the Times.

JOHN S. PUGHE
1870-1909

American cartoonist, born in Dolgellau, Wales. A major contributor to Puck, Pughe was known for his drawings of ethnic stereotypes, farmers, and anthropomorphized animals. He lived and worked in New York City at the turn of the century.

Bibl.: Horn, World Encyclopedia of Cartoons; Mallet's Index of Artists; Thieme-Becker; Trow's New York City Directory, vol. CX, 1897, p. 1168.

Q

ABEL CALDERON QUEZADA 1920-1991

The political cartoonist and businessman was born in Monterrey, Mexico, but grew up in Comales near the Texas border. Motivated by a love for drawing, he instructed himself in the art of cartooning while studying engineering at the University of Mexico. Upon graduating in 1943, he moved to New York for a few years, where he an advertising agency employed him as a copywriter.

In the mid-1940s Quezada returned to Mexico and became the president of a well drilling company. Maintaining a strong and decisive interest in cartooning, Quezada broke into the profession in 1957, as a cartoonist for the Mexico City newspaper, Excelsior. While working for this publication he introduced the character Charro Matias, through which Quezada goaded and ridiculed politicians, bureaucrats, and unsavory types. His cartoons have been published in such other periodicals as Novedades and Excelsior, and are compiled in books entitled, The Best of Impossible Worlds (1963) and Nosotros los hombres verdes: 111 cartones (1985). In 1981 he began a decade-long relationship with The New Yorker, which published twelve of his cartoons and paintings as covers.

Quezada began to explore other art forms in 1965, when he began to paint. Many of his paintings reflect his training as a cartoonist and caricaturist. He reproduced many of them in the 1985 publication Abel Quezada: La comedia del arte.

He has written several other books, including El Mexicano y otros problemas (1976) and Antes y despues de Gardenia Davis (1991).

Bibl.: Horn, World Encyclopedia of Cartoons; Quezada, Best of Impossible Worlds; Abel Quezada: La comedia del arte; Obit., New York Times, March 2, 1991, p. 29.

R

EMMANUEL RABOY ("MAC") 1914-1967

The American comic strip and commercial artist was born in New York City. Raboy, who attended the Pratt Institute and Cooper Union, received training from and worked early in his career for the Depression-era Works Projects Administration. In 1940 he joined the Harry "A" Chesler studio and for Fawcett comic book publishers, producing Mr. Scarlett (1941), Ibis (1942), Bulletman (1941-42), and most notably, Captain Marvel, Jr. (1942-44). By 1941 his skill as an artist had improved noticeably, and his *Dr. Voodoo* in Whiz Comics commanded attention. Most of his illustration in the early 1940s appeared in Master Comics. He left Fawcett and from 1944 to early 1946, he drew a feature for Sparks Publications centering around The Green Lama, a superhero, then moved on to commercial art. In 1948 King Features Syndicate contracted him to do the Sunday page artwork for *Flash Gordon*, a task he performed until his death.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, Dec. 24, 1967, p. 49; Goulart, The Encyclopedia of American Comics; Goulart, The Great Comic Book Artists.

LOUIS RAEMAEKERS 1869-1956

The Dutch editorial cartoonist was born at Roermond in the Netherlands. He studied art in Amsterdam, Brussels, and Paris, before drawing political cartoons for the Algemeen Handelsblad (1907-09) and De Telegraaf (from 1909). He published a series of war cartoons in his native country which took up seven volumes between 1914 and 1917. Entitled Het Toppunt der Beschaving (*The Pinnacle of Civilization*), allied nations printed them, giving Raemakers' work a wider audience. Fiercely anti-German, he was tried for compromising his country's neutral stance in World War I, and had a price placed on his head by German authorities. In response to pressures regarding his work, he eventually left the Netherlands, settling in various countries including France, Belgium, England, and the United States in 1940.

After World War II, Raemaekers returned to his native land where he spent the remainder of his life.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, July 27, 1956, p. 21; Who Was Who in America, vol. 3.

JEAN-FRANCOIS RAFFAELLI

1850-1924

A French painter, printmaker, and sculptor, born in Paris, Raffaelli trained in the atelier of Jean-Leon Gerome, and made his debut at the Salon of 1870. He painted portraits, landscapes and genre scenes, deriving much of his inspiration from the Parisian suburbs. He illustrated many books, of which one, J.K. Huysmans' Croquis Parisiens, which he did with fellow artist Jean-Louis Forain.

Raffaelli contributed to such periodicals as Le Chat Noir and Le Courrier Francais and belonged to the Societe Nationale des Beaux-Arts. Also known for his color prints, Raffaelli helped to found the Societe de la Gravure Originale en Couleurs.

Bibl.: Benezit; Osterwalder, Dictionnaire des Illustrateurs; Edourd-Joseph, Dictionnaire Biographique des Artistes Contemporains.

LEONARD RAVEN-HILL

1867-1942

The British cartoonist, born in Bath, England, formally trained at the Lambeth School of Art under F.H. Townsend, where he contributed cartoons to the publication Judy in 1885. He also studied at the Academie Julian in Paris under Bouguereau and Aime Morot (1885-87). He exhibited at the Paris Salon (1887) and the Royal Academy (1889). After returning to England, he contributed humorous drawings, theatrical caricatures and illustrations to magazines, including Pick-Me-Up which hired him as its art editor in 1890.

In 1893 Raven-Hill established a comic paper, The Butterfly (revived 1899) and two years later, The Unicorn. In 1896 he began his long association with Punch, becoming its second cartoonist, under Bernard Partridge, from 1910 to 1935, when his failing eyesight forced him to leave the magazine. In addition, he published drawings in numerous periodicals, including The Daily Graphic, The Daily

Chronicle, Judy, The Pall Mall Budget, The Sketch, and The Strand Magazine.

Raven-Hill also illustrated Rudyard Kipling's Stalky & Co which first appeared in the Winsor Magazine, as well as other books, including The Pottle Papers by T. Coutts (1899), East London by Sir Walter Besant (1901), and The Happer Vanners by K. Howard (1911). Raven-Hill belonged to the Royal West of England Academy.

Bibl.: Horn, World Encyclopedia of Cartoons; Houfe, A Dictionary of British Book Illustrators and Caricaturists; Peppin & Micklethwaite, Book Illustrators of the Twentieth Century; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 110-111.

ALEXANDER GILLESPIE RAYMOND ("ALEX") 1909-1956

The cartoonist and magazine illustrator was educated at the Iona Preparatory School in his birthplace of New Rochelle, N.Y. (1925-28), and at the Grand Central School of Art (1928-29). Raymond's father died while he was a teenager, forcing him to take a position as a clerk on Wall Street to support his family. However, the Crash of 1929 led him to seek employment elsewhere. He called on his neighbor, Russ Westover, who, recognizing Raymond's talent, employed him as an assistant on *Tillie the Toiler*. In 1930, he joined King Features, where he assisted Lyman Young on *Tim Tyler's Luck* and Chic Young on *Blondie*. When King Features president Joe Connolly hired Dashiell Hammett to write *Secret Agent X-9*, he selected Raymond to illustrate it. Raymond also drew *Flash Gordon* and *Jungle Jim*, all of which began distribution in 1934. When Hammett ceased to write *Secret Agent X-9*, Raymond relinquished the strip.

Between 1944 and 1946, Raymond served in the Marine Corps as an art director for the publicity bureau, and with the Navy as a public information officer and combat artist. When his term of service ended, he returned to the comic strip field, creating his fourth successful feature, *Rip Kirby*. Ten years later, Raymond, at the height of his career, died in an auto accident.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, Sept. 7, 1956, p. 24; Who Was Who in America, vol. 3; Goulart, The Encyclopedia of American Comics.

GARDNER REA
1892-1966

An American cartoonist, writer and a native of Ironton, Ohio, Rea displayed an early affinity for cartooning, selling his first drawing at the age of fifteen. While enrolled at Ohio State University, he served as editor of the campus humor magazine. Upon graduating from college in 1914, he became theater critic for the Ohio State Journal. He held the position for two years before taking up free-lance writing and cartooning. Over the years his work appeared in Puck, Judge, Life, Collier's, The Saturday Evening Post, as well as The New Yorker from its inception in 1925.

A selection of Rea's drawings are collected in two books entitled The Gentleman Says It's Pixies (1944) and Gardner Rea's Sideshow (1945).

Bibl.: Obit., New York Times, Dec. 29, 1966; Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 4.

EDWARD TENNYSON REED
1860-1933

The British cartoonist and illustrator, born in Greenwich, England, received his education at Harrow. He travelled with his father to Egypt and the Far East between 1879 and 1880. He began drawing in 1883. Initially, his work appeared in Society, then beginning in 1889, Punch. A year later, he became a member of the Punch staff. In 1893, he began the series *Prehistoric Peeps*, which earned him widespread recognition. The following year, he succeeded Harry Furniss as the magazine's parliamentary caricaturist, a position which he occupied until 1912. He published legal and political cartoons in Sketch, beginning in 1893, and Bystander.

Reed worked for other periodicals, including Cassell's Family Magazine, The English Illustrated Magazine, The Graphic, The Idler, The Pall Mall, and Passing Show. His book illustrations, which include Lord Alfred Bruce Douglas' Tails with a twist (1898), and published cartoon collections are further examples of his contribution to British art and humor.

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Houfe, Dictionary of British Book Illustrators and Caricaturists; Feaver, Masters of Caricature; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1890, p. 176.

THE REESES

Illustrators who created a Vanity Fair cover in 1914 and whose advertising illustration appeared in the New York World on May 14, 1916.

Bibl.: New York World, May 14, 1916.

PAUL REILLY **circa 1880-1944**

The American cartoonist was born and trained in art in Pittsburgh, Pennsylvania. He began his career in 1913 as a staff member of Life magazine. Soon afterwards, his work appeared on the pages of Life's major competitors, Puck and Judge. By the 1920s and 1930s his work was represented in College Humor, Ballyhoo, and other popular periodicals. Eventually Reilly retired to devote himself to portrait and landscape painting.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, May 15, 1944.

CHARLES STANLEY REINHART **1844-1896**

The genre painter, illustrator, and the nephew of artist Benjamin Franklin Reinhart, was born in Pittsburgh, Pennsylvania. He attended the Sewickley Academy until 1861, then served as a telegraph operator in the United States Railroad Corps, a branch of the quartermaster's department of the Army of the Potomac. After three years of service he returned to Pittsburgh where he found employment in the steel business. Reinhart left the job in 1867 and traveled to Paris, where he studied art for a year at the Atelier Suisse. From there he

moved to Munich and entered the Royal Academy where he received instruction in art from 1868-70.

Upon returning to the United States, Reinhart settled in New York where he began working as an illustrator. Impressed by his work, the publishers Harper & Brothers offered him the opportunity to work exclusively for the firm. He did so from 1871-77, heading the art department before deciding to free-lance. In 1880 or 1881 he returned to Paris, working there until 1891. He returned to New York, working for such publishers as Scribner, Appleton, and Osgood. Reinhart had produced a series of Civil War illustrations just prior to his death in 1896.

Bibl.: Twentieth Century Biographical Dictionary, vol. 9; National Cyclopaedia of American Biography, vol. 7; Dictionary of American Biography; Pitz, 200 years of American illustration, p. 38.

FRANK REYNOLDS **1876-1953**

A British cartoonist and painter born in London, England, Reynolds had not yet reached the age of twenty when he first contributed to Pick Me Up, then edited by C. Raven Hill. He attended Heatherly's School of Art as an evening student, selling some of his artwork to Sketchy Bits and joined the London Sketch Club. He became a member of the staffs of The Illustrated London News and The Sketch.

Reynolds' work first appeared in Punch in 1906, marking the beginning of a long affiliation. He became a staff member in 1919, and then Art Editor upon the death of Frederick Townsend in 1921, a position which he held for ten years.

He contributed to such other leading periodicals as Cassell's Magazine, Judy, The London Magazine, Passing Show, Pearson's Magazine, The Grand Magazine, The Longbow, The Odd Volume, Pear's Annual, The Playgoer, Printer's Pie, and The Winsor Magazine. Most of his contributions were made before World War I.

In addition, Reynolds' wrote and illustrated numerous books including several written by Charles Dickens and Kemble Howard. He was elected to the Royal Institute of Painters in Watercolours in 1903. In 1921 he joined the Arts Club.

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists; Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Horn, World Encyclopedia of Cartoons; Reynolds, Humorous Drawings for the Press; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1890, pp. 177-178.

MISCHA RICHTER
1912-2001

The Ukrainian-born Russian cartoonist received scholarships to the Boston Museum of Fine Arts School and the Yale School of Fine Arts. After graduation from Yale in 1934, he became associated with the Work Projects Administration. During the mid-1930s he sold his first cartoon to Cavalcade. He worked as a free-lance cartoonist. Subsequently, his work appeared in The Saturday Evening Post, This Week, Collier's and Look. In the 1940s he began publishing cartoons in The New Yorker, where his work has continued to appear regularly. From 1946 to 1963, he also drew the daily panel *Strictly Richter* for King Features Syndicate.

Richter has also drawn political cartoons and filler drawings for the newspapers PM and The New York Times. He has written and illustrated such children's books as Arthur's World (1967), Quack? (1978) and To bed, to bed (1981) and cartoon compilations, including This One's On Me! (1945) and The Man on the Couch, and Other Cartoons (1957). He has co-written The cartoonist's muse: a guide to generating and developing creative ideas (1992). He also paints representational and abstract art and has exhibited it.

Active as a cartoonist, Richter became one of the first members of the Cartoonists' Society.

Bibl.: Horn, World Encyclopedia of Cartoons; Syracuse University, New York, New Yorker; Green and Walker, National Cartoonists Society Album, 1980; Polly Keener, "Mischa Richter," Cartoonist Profiles (March 1988), pp. 18-23; Richter and Bakkan, The Cartoonist's Muse.

ROBERT LE ROY RIPLEY ("RIP")
1893-1949

The American cartoonist, radio broadcaster, and entrepreneur was born in Santa Rosa, California. Around 1909 he began his career as a sports cartoonist for the San Francisco Bulletin, and later switched to the San Francisco Chronicle. He joined the New York Globe in 1913 where, during his tenure, he developed the cartoon panel *Believe It Or Not!* Positive response to the feature resulted in its international syndication by King Features in 1926 and a contract from Warner Brothers.

When the New York Globe folded during the 1920s, Ripley may have transferred to the Evening Telegram, before he joined the New York Post. He illustrated such books as Spalding's official handball guide (1923) and several compilations of his comic strip starting in 1929. His prolific life is recounted in his biography, Robert Ripley, the Modern Marco Polo by Robert Considine (1961).

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, May 28, 1949, p. 15; Who Was Who in America, vol. 2.

WILLIAM RITT **1902-1972**

The American newspaperman and writer, originally from Evansville, Indiana, began his career working for Evansville newspapers, upon graduating from high school. In 1930 Ritt joined the Central Press Association, King Features' Cleveland office.

In 1933 he teamed up with artist Clarence Gray to produce the adventure strip *Brick Bradford*. Two years later, he wrote its companion, *The Time Top*. He began script writing and gag writing for such comic strips as *Etta Kett*, *Muggs McGinnis*, *Chip Collins' Adventures* (1934-1935) and Frank King's baseball feature, *Gabby* (1935). In 1948 and 1949 Ritt surrendered *Brick Bradford* to Clarence Gray. He then limited his comic strip work to the Christmas annual, *Eski* (1951-1959) while continuing to write articles, feature stories, and the column, *You're Telling Me*, until King Features closed its Cleveland office in 1971.

Bibl.: Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics.

FRANK ROBBINS

1917-1994

The American cartoonist and illustrator, from Boston, Massachusetts, attended the Boston Museum of Fine Arts School and the National Academy of Design. Following an apprenticeship at an ad agency, Robbins drew the sketches for the murals of the NBC building in New York City, and in 1935, did commercial illustration for RKO Pictures and occasionally provided illustrations to the comic book publisher Whitman. Three years later, he worked briefly for comic book publishers and replaced Jack Kirby on the barely syndicated *Lightnin' and the Lone Ranger* at the same time. From 1939 to 1944, wrote and drew Noel Sickles' comic strip, *Scorchy Smith* for the Associated Press and drew advertising comic strips. Next, Robbins created the comic strip *Johnny Hazard* for King Features (1944-1977). In the 1960s and 1970s Robbins also wrote and drew comic books. His titles for National Periodical Publications include Batman, The Flash, The Unknown Soldier, and The Shadow. He also contributed illustrations to such nationally distributed magazines as Life, Look, The Saturday Evening Post, and Cosmopolitan. In 1978, Robbins retired from comic art to pursue his preference, painting.

Bibl.: Horn, World Encyclopedia of Comics; Who's Who in American Art, 1978; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics; Goulart, Great Comic Book Artists.

BOARDMAN ROBINSON 1876-1952

The American cartoonist, artist, and art educator was born in Somerset, Nova Scotia, Canada. Robinson became interested in art at an early age, and in 1894 entered the Massachusetts Normal Art School where he studied under E. Wilbur Dean Hamilton. In 1898 he moved to Paris, continuing his studies at Colarossi's and the Ecole des Beaux-Arts. Two years later he returned to the United States where he made his way to San Francisco. There, he attempted to revive the Art Students League.

By 1901 Robinson had returned to Paris where he resumed his art training, staying until 1904. He then moved to New York and began his professional career. While working with the Association for the Improvement of the Condition of the Poor, he recorded his observations

of slum life in drawings, an experience which influenced his Socialist leanings. In 1906 Vogue offered him a position as art editor. Then, in 1907 he joined the New York Morning Telegraph, drawing caricatures and illustrating the Sunday edition with virtually no editorial restrictions. Robinson remained with the Telegraph until 1910, when he switched to the New York Tribune. After leaving the Tribune in 1914, he devoted his time to free-lance work for such popular journals as Collier's, Leslie's Weekly, Scribner's, Puck, and Harper's Weekly.

In 1915 Robinson accepted an assignment with John Reed, to cover the war in eastern Europe for Metropolitan Magazine, resulting in the publication of Cartoons of the War (1915) and Reed's The War in Eastern Europe (1916) which Robinson illustrated. The artist also regularly contributed to the Socialist periodicals The Masses and Liberator, and for a time drew anonymous cartoons for Harvey's Weekly.

He began teaching at the Art Students League in New York in 1919, and continued to do so intermittently until 1930. At the same time, Robinson continued illustrating newspapers. He worked briefly on the New York Call in 1921, and in that same year, the Baltimore Sun hired him to cover the Disarmament Conference in Washington, D.C. From 1922 to 1923 Robinson lived in England where he drew for The Outlook. After his return from Europe, he concentrated most of his energies on painting, various mural commissions, and later, teaching. His major murals include works for the RKO Building at Radio City, New York (1932), the Fountain Valley School and the Fine Arts Center, Colorado Springs (1935-36), and the Department of Justice, Washington, D.C. (completed 1937). Robinson also illustrated several books including The Brothers Karamazov (1933), The Idiot (1935), King Lear (1938), Spoon River Anthology (1942), Moby Dick (1943), and Leaves of Grass (1944).

Bibl.: Christ-Janner, Boardman Robinson; Biddle, Ninety Three Drawings; Horn, World Encyclopedia of Cartoons.

PAUL ROBINSON **1898?-1974**

The American cartoonist, born in Kenton, Ohio, created the comic strip *Etta Kett*. He began his career upon moving to New York in 1918, when he worked as an animator for the Bray Studios. In 1925 he created *Etta Kett* for King Features Syndicate, which ran for over

forty years. Robinson also wrote and illustrated the A.S.C. Cartooning Course (1922).

Bibl.: Obit., New York Times, Sept. 23, 1974, p. 38; O'Sullivan, The Art of the Comic Strip; Robinson, The Comics: An Illustrated History.

WILLIAM HEATH ROBINSON

1872-1944

The British cartoonist, illustrator and commercial artist, born at Hornsey Rise, London, England, studied at the Islington School of Art and the Royal Academy schools. He came from an artistic family. His grandfather, Thomas, worked as an engraver for the magazines Good Words and the London Journal, while his father, Thomas, served as chief artist on the staff of the Penny Illustrated Paper. His older brothers Thomas and Charles, also worked as artists.

Heath Robinson's first published work appeared in the magazines Good Words and Little Folks, and in 1897 he illustrated his first book. Over the years, he contributed to numerous magazines including The Bystander, The Humorist, The Graphic, London Opinion, The Pall Mall, Passing Show, Punch, and The Strand Magazine. In his cartoons for The Sketch he introduced his highly acclaimed renditions of crazy inventions around the time of World War I. Throughout his career, Robinson received commissions as an illustrator of books, and wrote and illustrated many of his own, including The Saintly Hun: A book of German virtues (1917), The Home Made Car (1921), Absurdities (1934) and Heath Robinson at War (1934). He published his autobiography, My Line of Life in 1938. He also turning his talents as a comic artist to commerical work.

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Houfe, Dictionary of British Book Illustrators and Caricaturists; Horn, World Encyclopedia of Cartoons; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 182-184.

WYNDHAM ROBINSON

c. 1883- after 1947

The British political cartoonist, born in London, attended the Lambeth Art School under Philip Connard, as well as the Chelsea School of Art. During World War I he served in the Artists' Rifles. He published in Strand Magazine and Queen, before moving to Rhodesia to farm. He published cartoons in the British Star in 1927. The slump of 1928 forced him to quit farming, and he joined the staff of the Cape Times. He served as political cartoonist of the Morning Post during the 1930s. He served in Burma during World War II and returned to London. He contributed cartoons to Night & Day, Punch and Lilliput. He published a compilation of his work, Cartoons from the Morning Post in 1937.

Bibl.: Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 184.

HERBERT F. ROESE
active 1920s to 1940s

The American cartoonist and illustrator contributed drawings to Life and other leading periodicals. He illustrated Thorne Smith's The passionate witch (1941) and Harry Phillip's account of World War II, All-out Arlene (1943). Some of his cartoons were reproduced in the posthumous publication of Robert Benchley, The Best of Robert Benchley. He also ran the Goesle-Roese Studio in Manhattan in the mid-1920s.

Bibl.: Library of Congress; R. L. Polk & Co.'s (Trow's) General Directory of New York City (1925), vol. 134, p. 1916; New York Telephone Company, Manhattan, New York City Telephone Directory (1943), p. 837.

WILLIAM ALLEN ROGERS
1854-1931

The American cartoonist and illustrator hailed from Springfield, Ohio. At the age of sixteen, he began working for the engravers, Bogart & Stillman, in Cincinnati. He then studied art at the Worcester Polytechnic Institute. From 1873-1877 he worked for New York's Daily Graphic, then switched to Harper's Weekly with which he was affiliated for a quarter of a century. At first he corrected Thomas

Nast's spelling and lettering and later served as editorial cartoonist after Nast left. His work also appeared in Harper's Monthly, Life from its inception in 1883, St. Nicholas, Century, and Puck. For the latter periodical he drew a famous series of cartoons on the 1892 presidential campaign and covered the Chicago World's Fair in 1893. Other affiliations included The New York Herald, during the early years of World War I and later The Washington Post.

Rogers illustrated the Tobey Tyler series of books, and wrote several himself, including, America's Black and White Book (1917) and his autobiography, A World Worthwhile (1922).

Bibl.: Dictionary of American Biography; Horn, World Encyclopedia of Cartoons; Who Was Who in America, vol. 1; Reed, The Illustrator in America, 1880-1980, p. 44; Rogers, A World Worth While; West, Satire on Stone, p. 394; Cartoons, vol. 7 (May 1915).

IRVING ROIR **born 1907**

The American cartoonist was born in Austria. Roir, the brother of cartoonists Al Ross, Salo, and Ben Roth, studied art in New York City at the Cooper Union Art School, the National Academy of Design, and the Art Students League under William McNulty and George Bridgman. He began publishing as early as 1941 in Collier's and eventually became a frequent contributor to King Features Syndicate and such magazines as Esquire, The Saturday Evening Post, Judge and American. In the mid-1950s the Chicago Tribune-New York News Syndicate distributed *Of All Things*.

Bibl.: Who's Who in American Art, 1956, 1959, 1966, 1970; Horn, World Encyclopedia of Cartoons; Craven, Cartoon Calvacade, p. 384; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 67; Judge, Oct. 1943.

JAMES RONAN **active 1920s and 1930s**

The comic strip artist created *Creaky the Cute Crow* in the early 1920s. He also published illustrations in such periodicals as Ballyhoo.

Bibl.: Craven, Cartoon Calvacade, p. 215.

CARL ROSE
1902 or 1903-1971

The American cartoonist and illustrator trained at the Art Students League in New York. He began drawing professionally in 1925, the same year in which The New Yorker first published his drawings. He remained affiliated with the magazine for the rest of his career. He worked for the New York World from 1927-29, then switched to the Boston Herald for where he drew political cartoons until 1932. Rose's gag cartoons appeared in American Legion Magazine, The New York Times Magazine, Collier's, and The Saturday Evening Post among others. For twenty years he illustrated, and sometimes wrote, the Atlantic Monthly's *Accent on Living* feature. Toward the end of his career he illustrated *Our New Age*, a Sunday feature on scientific advancements, under the pseudonym "Earl Cros," distributed by Publishers-Hall Syndicate. He published a compilation of his cartoons entitled Bed of Roses in 1946.

Bibl.: Horn, World Encyclopedia of Cartoons; Obit., New York Times, June 22, 1971, p. 38; National Academy of Design, Seasons at The New Yorker.

JOHN ROSOL
born 1911

The American cartoonist, born in Philadelphia, Pennsylvania, trained at the Pennsylvania Museum School of Industrial Art. His drawings illustrated such magazines and newspapers as The Saturday Evening Post, Country Gentleman, Country Home, The New York American and the New York Journal. He created the comic strip, *The Cat and the Kid*, for the Saturday Evening Post. In 1939, Philadelphia Public Ledger's syndicate distributed it as a daily strip. Rosol also drew other cartoons for advertising agencies and the Ledger Syndicate. During the 1940s, his work appeared in Judge.

Bibl.: Who's Who in American Art, 1938-39, 1940-41; LC Artist File; Editor & Publisher, Apr. 22, 1939, p. 35; Who Was Who in American Art, p. 529; Judge, Oct. 1943, pp. 1004, 1019.

AL ROSS
born 1911

The American cartoonist and painter was born as Abraham Roth in Vienna, Austria. Ross, the brother of cartoonists Ben Roth, Salo, and Irving Roir, trained with William McNulty and Rico Lebrun at the Art Students League in New York. He began his career in 1935, and during World War II, served on the Committee on War Cartoons, formed by the Society of Magazine Cartoonists and the Office of War Information. Ross has contributed to such nationally distributed magazines as The Saturday Evening Post, Look, Saturday Review, Collier's, and The New Yorker (since the 1940s), as well as more obscure publications, including Factory. He wrote Cartooning Fundamentals (1977). Influenced by primitive art forms, Ross collected African Art. He belonged to the Cartoonists Association in the 1980s.

Bibl.: Horn, World Encyclopedia of Cartoons; LC Card Catalogue; Ross, Cartooning Fundamentals; Cartoonist Profiles (Sept. 1988), p. 65; The New Yorker, 1994.

ARNOLD ROTH
born 1929

The American cartoonist and illustrator hailed from Philadelphia, Pennsylvania. Roth graduated in 1948 from the Philadelphia Museum of School of Industrial Arts, and in the early 1950s, began his career as a free-lance cartoonist. He edited and co-published Humbug Magazine (1957-58), and from 1959 to 1961, drew the Sunday comic Poor Arnold's Almanac for the Herald-Tribune Syndicate. The single-panel cartoon reappeared as a daily and Sunday feature in 1989, when Creator's Syndicate picked it up. In 1977 and 1978 his work appeared in Politicks & Other Human Interests. He has contributed frequently to Punch, Sports Illustrated, TV Guide, National Lampoon, Holiday, The Nation, The Progressive and other popular periodicals. He has had the honor of election to the Punch table. His

editorial cartoons also appeared in the New York Post and New York Daily News. In addition, Roth illustrated many books and wrote several others, including Pick a Peck of Puzzles (1966), Arnold Roth's Crazy Book of Science (1971), A Comick Book of Sports (1974), and A Comick Book of Pets (1976). Active in his field, Roth participates in Society of Illustrators events.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in the East; Green and Walker, National Cartoonists Society Album, 1980; "Roth cartoon is being syndicated," Editor & Publisher, July 22, 1989, p. 50; The Society of Illustrators, Illustrators 34 (1992); Bryant & Henneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 185.

BEN ROTH **1909-1960**

The Austrian-born cartoonist owned the Ben Roth Agency of Scarsdale, New York, which syndicated American cartoons abroad and foreign cartoons in the United States starting in 1945. Born in Seletyn, Austria, he came to the United States in 1922. He studied in New York City at the Art Students League (1929-40) and the National Academy of Design. Beginning in 1934 he worked as a cartoonist for such national newspapers and magazines as The Saturday Evening Post, American Legion Magazine, Collier's, and Look. He also co-edited Best Cartoons from Abroad from 1955 to 1959. Roth, the brother of the cartoonists Irving Roir, Al Ross, and Salo, also served in the United States armed forces in Australia during World War II as an artist. Although he died in 1960, The Ben Roth Agency continued to run into the late 1960s from his house in Scarsdale.

Bibl.: Who's Who in American Art, 1946, 1959, 1962; Who Was Who in America, vol. 3; Obit., New York Times, Jan. 23, 1960, p.21; New York Telephone, Westchester Putnam Telephone Directory, 1969, p. 622.

HERBERT ROTH **1887-1953**

The American cartoonist and illustrator was born in San Francisco, California. After high school he worked for the San

Francisco Bulletin, then traveled to Munich to study art. When he returned to the United States he became an illustrator for the New York World, leaving in 1923 to join the New York Herald Tribune. During this time he assisted H.T. Webster on his comic strip, *The Timid Soul*. Roth also illustrated numerous books and contributed to such widely distributed magazines as Liberty, Photoplay, and Life.

Bibl.: Obit., New York Times, October 28, 1953, p. 29.

STEPHEN ROTH **born 1911**

The Czechoslovakian cartoonist began his career in Prague in 1931, producing cartoons and illustrations for various newspapers and magazines. In 1935 Roth began contributing political cartoons to a progressive, anti-Nazi weekly for which he was forced to leave the country three years later. He went to England and by 1941 published cartoons in The Central European Observer and Norsk Tidend. His feature *Acid Drops*, began appearing in The Sunday Pictorial in 1942. Published collections of his cartoons include My Patience is Exhausted (1942), Divided They Fall (1943), and Finale (1944).

Bibl.: Z.K., Hoffmeister, Pelc, Stephen and Trier, Jesters in Earnest.

JOHN HENRY ROUSON **born 1908**

The British-born cartoonist originally hailed from London. Rouson began his career in the 1930s as a cartoonist for the London Sunday Express. Following some free-lance jobs he joined the London Chronicle, and in the latter part of the 1930s he created two weekly strips, *Shop Acts* (syndicated in the United States by King Features) and *Our Gracie*. Later he generated a sports feature, aptly titled *Little Sport*, and another feature called *Boy Meets Girl*.

Rouson also drew theatrical caricatures for The Bystander and cartoons for Punch, and contributed to other well known periodicals. He served in the Royal Navy during World War II, from 1939 to 1946, then worked in India and the Mediterranean before moving to New York in 1948. There his caricatures and cartoons appeared in numerous publications including the New York Herald-Tribune,

Collier's, and True. The Philadelphia Enquirer published his cartoon, *Little Sport*.

In the 1950s Rouson became associated with the General Features Corporation, responsible for syndicating *Little Sport* in the United States, and later, his new creations *Boy and Girl*, which was based on *Boy Meets Girl*, *Little Eve* which he signed "Jolita," and a single panel cartoon, *Ladies' Day*. His features continued to run into the 1960s.

Bibl.: Horn, World Encyclopedia of Cartoons; Intro., Rouson, Boy Meets Girl; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 68; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1966, p. 78; Editor & Publisher, June 14, 1969; Walker & Janochia, The National Cartoonists Society Album, 1988, p. 149.

THOMAS ROWLANDSON **1756 or 1757-1827**

The London-born British caricaturist, political and social cartoonist, illustrator, and watercolorist entered the Royal Academy Schools in 1772. While he was enrolled there he traveled to Paris to study art.

Rowlandson exhibited at the Royal Academy between 1775 and 1787, where introduced two of his most famous drawings, *Vauxhall Gardens* and *Skating on the Serpentine* to the public in 1784. As a result he gained renown as a political caricaturist. He journeyed to the Continent at various times in his life, and made several trips to parts of England and Wales with his friend Henry Wigstead (1784, 1889, and 1797), events recorded in drawings, prints, and a book published in 1800.

His association with publisher Rudolph Ackermann beginning in or around 1798 led to a prolific publishing career. He produced numerous individual prints and some of his most significant published works, which include the three volume The Microcosm of London with Augustus Pugin (1808-1810), the three volume Tours of Dr. Syntax (1812-21) and the two volume The English Dance of Death (1815-16), both of the latter contained text by William Combe.

Early in the nineteenth century Rowlandson emersed himself in anti-Napoleonic caricature as a result of changes in French politics. After Napoleon was overthrown in 1815, Rowlandson went to France

to see treasures looted the emperor. He made several trips to the European continent in the 1810s and 1820s. In 1825 Rowlandson became afflicted with an incurable illness from which he suffered until his death two years later.

Bibl.: Hayes, Rowlandson: Watercolours and Drawings; Wark, Rowlandson's Drawings for a Tour in a Post Chaise; Houfe, Dictionary of British Book Illustrators and Caricaturists; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 185-187.

ETHEL CAROLINE RUNDQUIST

active 1910s to 1920s

The illustrator, painter, and etcher, born in Minneapolis, Minnesota, studied at the Art Institute of Chicago from 1911 to 1914. Her work appeared on the covers of Vanity Fair and Vogue. She lived and worked in New York City during the late 1910s and early 1920s.

Bibl.: Brooklyn Museum, A Century of American Illustration; American Art Annual, 1917; R. L. Polk & Co's Trow General Directory of New York City (1917), vol. 130, p. 1692; R.L. Polk & Co.'s Trow General Directory of New York City, 1920-21, vol. 132, p. 1565; LC Artist Files; Who Was Who in American Art, p. 534.

CLARENCE D. RUSSELL

1895-1963

The American cartoonist, a native of Buffalo, New York, studied at the Chicago Art Institute. Russell began working as a free-lance artist for magazines, then in 1915, moved to New York City. While serving in the Marine Corps during World War I, he worked as sports editor for their publication, The Leatherneck. After re-entering civilian life, he illustrated several New York newspapers including the Evening Mail and the Evening Post meanwhile, frequently publishing in Judge magazine. He began developing the tramp in the latter periodical, which became increasingly popular in 1927.

King Features Syndicated signed a contract with Russell in 1930 and the company distributed his work for the remainder of his career, including the notable comic strip *Pete the Tramp*, and its spin-off,

Pete's Pup, as well as *The Tucker Twins*, and *Shorty*. In 1946 he participated in organizing the National Cartoonists Society.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, Oct. 25, 1963, p. 31; Heimer, Famous Artists and Writers of King Features Syndicate.

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RODOLPHE SALIS **1851 or 1852-1897**

French draughtsman and caricaturist, born in Chatellerault, trained at the Ecole des Beaux Arts in Paris. In 1881, Salis led a group of Left Bank artists who called themselves the Hydropathes, in opening a "cabaret artistique." Salis transformed his studio into a pub known as the Chat Noir, which became a congregating place for many of the leading artistic and literary figures of that time. Beginning in January 1882, Salis published a satirical paper Le Chat Noir, and in 1885 moved the club to larger quarters. Earlier in his career, he had founded a short-lived radical journal, the Citoyen, and Le Chat Noir also reflected leftist and anarchist tendencies. The journal profited from increasingly relaxed censorship laws. Salis infrequently paid his artists, and only the editor, Emile Goudeau, received compensatory drinks. Salis grew rich as circulation grew rapidly between 1882 and 1885, but the quality of the graphics began to suffer in the late 1880s. The journal ceased publication in 1895.

Bibl.: Musee du Montmartre, Centenaire du Cabaret du Chat Noir; Benezit; Kunzle, The History of the Comic Strip.

EDWARD LINLEY SAMBOURNE **1845-1910**

British cartoonist, book illustrator, and designer, received his education at the City School of London and Chester College. At age sixteen he worked as an apprentice to a firm of marine engineers, and drew caricatures and sketches in his spare time.

His drawings first appeared in Punch magazine in 1867, and began to submit work regularly, becoming a member of the staff in 1871. He illustrated *Punch's Essence of Parliament* and *Mr Punch's Portraits*, two comic series. In the 1880s, he turned his talents to political cartooning, and occupied the position of second cartoonist under John Tenniel. He assumed first place in 1901 after Tenniel's retirement from the magazine.

Sambourne also contributed to London Society, the Illustrated London News, Good Words, Black & White, The Sketch, The Pall Mall, the Daily Chronicle, and The Minister.

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists; Dictionary of National Biography; Horn, World Encyclopedia of Cartoons; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1780-1930, p. 190-191.

ANTHONY FREDERICK SARG ("TONY") 1882-1942

American illustrator, cartoonist, designer, puppeteer, and author, born in Coban, Guatemala. In 1905, with no formal training, Sarg began his career as an artist in London, England working for an advertising agency, contributing to humor magazines, and drawing for The Sketch. While living in London he also developed a fascination for marionettes, eventually crafting his own, producing shows, and becoming a master of the art form.

Sarg settled in the United States in 1915, and became a naturalized citizen in 1921. In the meantime, he established himself as a successful illustrator and commercial artist. One of his first commissions was the illustrations for Irvin S. Cobb's *Speaking of Operations*, published in The Saturday Evening Post and in book form (1915). He also contributed to many other leading publications, including Collier's, The New York Times, Cosmopolitan, Redbook, and Time. He also established the Tony Sarg Studios and the Tony Sarg Workshops through which window displays were designed and manufactured. As a result of his interest in puppetry, he formed the Tony Sarg Company, and produced marionette shows (circa 1920).

Sarg also wrote and illustrated several books, experimented with early animated cartoons, and designed textiles, wallpapers, boxes, rugs, glass, pottery, toys, children's furniture, and the giant balloons for the annual Macy's Thanksgiving Day parades.

Bibl.: Dictionary of American Biography, suppl. 3; Who Was Who in America, 2; Reed, The Illustrator in America 1900-1960's.

ROBERT W. SATTERFIELD active 1900s - 1920s

American cartoonist, based in Ohio, worked out of several cities during the early decades of the twentieth century. His trademark was a little bear named Mose Bear. Satterfield Studio was the name of his business in Akron, Ohio, according to cartoon historian Richard West. By 1913, he had worked in Cleveland, through the Central Press Association, for both the Press and the News. He ran the Satterfield Cartoon Service at that time. In mid-1915, he joined the staff of the Sandusky Register, also in Ohio. His cartoons also appeared in the Wichita Beacon. By 1921 he had joined the staff of the Newspaper Enterprise Association, which operated out of Cleveland Ohio. While working for the NEA in 1921, he created a comic strip, *About This Time of Year*, which featured a husband and wife, as well as his famous little bear. He belonged to the Cleveland Society of Artists.

Bibl.: Conversation with Richard West, 24 October, 1994; "Mose Bear, the Famous Globe Trotter," Cartoons, vol. 3 (Feb. 1913), p. 90; "What the Cartoonists are Doing," Cartoons, vol. 7 (Jan. 1915), p. 159; Cartoons, vol. 7 (Apr. 1915), p. 604; Cartoons (May 1915), p. 699 & 799; "Uncle Sam Rejoices in Billion-Bushel Wheat Crop," Cartoons, vol. 8 (Sept. 1915), p. 416; Editor & Publisher, Aug. 20, 1921, p. 3; Editor & Publisher, Nov. 5, 1921, pp. 24-25; American Art Annual (1927), p. 715; Who Was Who in American Art, p. 543.

ALLEN SAUNDERS **1899-1986**

American writer, cartoonist, and editor was born in Lebanon, Indiana. A graduate of Wabash College (B.A., 1920 and M.A., 1922), he also attended the Institute de Tours, France (1921 and 1923), the University of Chicago (1922 and 1924), and trained in drawing at the Chicago Academy of Fine Arts (1920) and through the Landon Correspondence Course.

Saunders was a French professor, a free-lance cartoonist, and a detective story writer for magazines before joining the Toledo News-Bee in 1927 as a reporter-cartoonist and, later, the drama critic. Next he produced, with artist Elmer Waggon, the comic strip *Big Chief Wahoo*, later renamed *Steve Roper* for Publishers Syndicate in 1936. Around this same time, he also wrote and produced the art work for the panel cartoon, *Miserable Moments*. In 1940, he and female cartoonist Dale O'Connor, collaborated on Martha Orr's *Apple Mary*, quickly

retitled *Mary Worth's Family*. Ken Ernst replaced O'Connor around 1942, and the strip's title was once again changed, this time to *Mary Worth*. In 1968, Saunders teamed up with artist Al Williams on yet another strip, *Dateline: Danger*. Saunders, a prolific contributor to comic strips, also wrote the story line for the final years of the detective strip, *Dan Dunn*. He officially retired in 1979 and his son, John Saunders, replaced him as scriptwriter on *Mary Worth*.

Bibl.: O'Sullivan, The Art of the Comic Strip; Contemporary Authors, vol. 69; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics.

CHARLES SAXON **1920-1988**

American cartoonist and illustrator, born in Brooklyn, New York, graduated from Columbia in 1940 and began his career in the editorial offices of the Dell Publishing Company. He remained there until 1943 when he entered the army. Saxon returned to Dell after World War II, where he edited the magazines Modern Screen, Screen Stories, and Film Fun, and served as cartoon editor for the periodical This Week.

In the early 1950s, Saxon published as a free-lance cartoonist in This Week and The Saturday Evening Post. His success led him to leave Dell in 1956 to become a staff cartoonist for The New Yorker. His work also appeared in such magazines as Newsweek, McCall's, Punch, Sports Illustrated, Town and Country and Fortune.

As an advertising artist Saxon supplied artwork for major advertising campaigns on behalf of Xerox, American Express, American Airlines, Chivas Regal, Kodak, and others. Published collections of his work include Oh, Happy, Happy, Happy (1960) and One Man's Fancy (1977).

Bibl.: Horn, World Encyclopedia of Cartoons; Syracuse University, New York, New Yorker; Who's Who in American Art, 1982.

CHARLES SAXTON **active 1920s to 1950s**

American illustrator, worked for the New York World's Sunday magazine and metropolitan sections in 1922. In the mid-1950s his comic strip, *Mr. Skooch* was distributed by Atlas Features Syndicate.

Bibl.: New York World, 1922; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 68.

BOB SCHOENKE
active 1940s and 1960s

American comic strip artist, for two years drew a newspaper comic strip, *Jack Armstrong*, based on the radio program of the same name, created by the Register and Tribune Syndicate in spring 1947. Schoenke also created the comic strip *Laredo Crockett*, later called *Laredo*, which the Register and Tribune Syndicate distributed during the 1950s and 1960s. In addition, during the 1960s, he drew another strip for the same syndicate, *Jane Arden*, in which the title character evolved under his direction from a news reporter to a woman in a western town in the late nineteenth century.

Bibl.: Robinson, The Comics: An Illustrated History of Comic Strip Art; Horn, Encyclopedia of the Comics; Goulart, The Encyclopedia of American Comics; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 68; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1966, p. 78.

CARL E. SCHULTZE ("BUNNY")
1866-1939

American cartoonist, originally from Lexington, Kentucky, began his career in the late 1880's at the Chicago News, and continued at the New York Herald where he developed one of the early comic strip classics, *Foxy Grandpa*. The strip, first published on January 7, 1900, in the New York Herald brought great success and prosperity to Schultze. Subsequently, William Randolph Hearst, hired him to draw the strip for his organization in 1902. After a less than successful run in the New York American, Schultze moved to the New York Press where *Foxy Grandpa* was published until 1918. In the 1920s, he attempted to revive the main character in a revised daily feature

distributed by the Newspaper Feature Service entitled, *Foxy Grandpa's Stories*. It ran until the end of the decade.

The years that followed were ones of severe personal and financial difficulties. Poverty stricken, he eventually found a position with the WPA, where he spent the remainder of his career illustrating elementary school books, the most popular being, Julia and the Bear. He also worked in the Chesler comic book shop in his last years.

Bibl.: Who Was Who in America, vol. 1; Horn, World Encyclopedia of Comics; Obit., New York Times, Jan. 19, 1939, p. 42; Editor & Publisher, Jan 21., 1939, p. 13; Goulart, The Encyclopedia of American Comics.

CHARLES MONROE SCHULZ **1922-2000**

American cartoonist and illustrator, originally from Minneapolis, Minnesota, created the comic strip *Peanuts*. Following graduation from high school, Schulz enrolled in a correspondence course sponsored by Art Instruction, Inc. of Minneapolis (1940-43), then served in the Army until 1945. After his discharge, he worked for Art Instruction as a teacher, and free-lanced as a letterer for the religious comic book, Topix. In 1948, Schulz began producing the cartoon, *Li'l Folks* for the St. Paul Pioneer Press and illustrations for The Saturday Evening Post.

In 1950, United Features Syndicate accepted his idea for a comic strip about children, and the resulting *Peanuts* began publication in October of that same year. Its staggering popularity motivated the publication of numerous *Peanuts* books and a wide variety of manufactured goods. The strip's success further extended to television with the production of such specials as the Emmy award-winning A Charlie Brown Christmas (1966), and to Broadway with the musical, You're a Good Man Charlie Brown (1967). The merchandising of *Peanuts* permitted Schulz to become one of the wealthiest entertainers of the 1980s and 1990s. Schulz died the day before his final strip appeared, although *Peanuts* continues in reruns.

Schulz also lent his talents to the illustration of books including Art Linkletter's Kid's Say the Darndest Things (1957). He has also published more than two hundred books based on *Peanuts*.

Bibl.: Horn, World Encyclopedia of Comics; Webster's American Biographies; Something About the Author, vol. 10; Goulart, The Encyclopedia of American Comics; Who's Who in American Art, 1993-94; Who's Who in America, 1992-93; Johnson, Good Grief: The Story of Charles M. Schulz (1989); Michaelis, Schulz and Peanuts: A Biography (2007).

RONALD WILLIAM FORDHAM SEARLE **1920-2011**

British cartoonist, painter, designer, author, and animator, created the series of cartoons centering around the wild schoolgirls at St. Trinian's (1941-53). Searle attended the School of Art (1935-19) in his native Cambridge and began publishing his work in the Cambridge Daily News and Granta (1935-39).

Searle volunteered for service in the British army in 1939 during World War II, and was captured by the Japanese army in February 1942 when Singapore capitulated. Held captive for three and a half years in southeast Asia, Searle made sketches of his experiences. A Japanese officer, recognizing Searle's talent, provided art materials to the caricaturist, and forbid his soldiers to disturb his work. He exhibited the products of his imprisonment in Cambridge after the war. Four decades later he recounted his experiences and published a portfolio of his wartime sketches entitled To the Kwai - and Back (1986).

After returning to England, he began drawing for national and foreign periodicals. Over the years his work has been published in such newspapers and magazines as The Saturday Book, The Stand Magazine, Le Canard, Jours de France, Realities, Fortune, Life, Holiday, The New Yorker, and The New York Times. He also worked as a cartoonist for the Tribune (1949-51) and the Sunday Express (1950-51), before serving as a special feature artist (1951-53) and weekly cartoonist (1954) for the New Chronicle. He became a theater artist for Punch (1949-62).

The publication of the semi-autobiographical The Rake's Progress (1968) established Searle's reputation as one of Britain's foremost caricaturists. Since the 1950s, Searle designed films, animation sequences, costumes and decor for films in Britain and the United States. In 1959, the United Nations Commissioner for Refugees invited him to travel to Austria, Italy, and Greece to record his impressions through his art.

In 1961, Searle left England permanently and took up residence in France. His prodigious output includes such albums of drawings as Searle's Cats (1968) and The Addict (1971), illustrated classics including A Christmas Carol (1961) and The Adventures of Baron Munchausen (1969), and such collaborations as Paris! Paris! with Irwin Shaw (1977). He contributed essays regularly to Cartoonist Profiles and Graphis. In 1983, he published a retrospective of his work, entitled Ronald Searle in Perspective. In 2010, he donated his work to the Deutsches Museum für Karikatur und Zeichenkunst in Germany.

Bibl.: Who's Who, 1982; Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Horn, World Encyclopedia of Cartoons; Heller and Anderson, Savage Mirror; Ronald Searle; Who's Who in America, 1992-93; Kery, Great Magazine Covers of the World; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 195-196.

ELZIE CRISLER SEGAR

1894 or 1895-1938

American comic artist, born in Chester, Illinois, creator of Popeye the Sailor. Virtually self-taught in art, E.C. Segar began his career at the age of twelve, drawing advertisements for the Chester Opera House. After improving his skills with an eighteen-month correspondence course offered by W.L. Evans, he became certified as a cartoonist in 1916 and traveled to Chicago to break into cartooning. There he met with Richard F. Outcault who was instrumental in getting him a job with the Chicago Herald drawing *Charlie Chaplin's Comic Capers* (1916-17). When the strip folded he took the opportunity to create his own, resulting in *Barry the Boob* which ran for about a year. Next, working for Hearst's Chicago's American, he drew a strip of local interest called *Looping the Loop* in 1918, then went to New York in 1919 where he created his most successful comic for the King Features Syndicate, *Thimble Theatre*. Intended to replace Ed Wheelan's *Midget Movies*, it evolved slowly until it became a hit in 1929 when Segar introduced the character Popeye. The strip first appeared that same year in the New York Journal. Segar's other creation, *The Five Fifteen*, later renamed *Sappo* was a commuter strip for the morning edition of the New York American, published in the early 1920s. Segar became seriously ill in 1937 and worked intermittently until he died a year later.

Bibl.: Webster's American Biographies; Obit., New York Times, Oct. 14, 1938, p. 23; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics.

FREDERICK OTTO SEIBEL
1886-1969

American cartoonist, born in Durhamville, New York, Seibel first worked as an apprentice machinist, before falling into several other occupations, including law clerk, shoe salesman, and photographer. He decided on a career as an artist, and trained at the Art Students League in New York City from 1905 to 1907, where he studied under Kenyon Cox, Howard Pyle, Frank Vincent DuMond, and Albert Sterner.

From 1907 to 1915, Seibel worked as a commercial artist in Utica, New York, frequently submitting cartoons to the Utica Herald-Dispatch from 1908. The Utica Tribune hired him in 1915. The following year he switched to the Albany Knickerbocker Press, where he worked for the next ten years. He often added a crow, yet unnamed, to his drawings for comic relief. Finally, in 1926, he served as a news cartoonist for the Richmond Times-Dispatch, where he remained until his retirement in 1968. There, he created the character Moses Crow, which appeared frequently in his editorial cartoons. He also developed The Colonel, a character bearing a goatee, meant to symbolize the Virginia Democratic political tradition.

Bibl.: Horn, World Encyclopedia of Cartoons; American Art Annual, 1932; Who's Who in American Art, 1938-39; Who Was Who in America, vol. 5; Obit., New York Times, June 20, 1969, p. 41; Tarter and Kukla, "Fred O. Seibel," Virginia Cavalcade, vol. 26 (Spring 1977), pp. 148-161.

RITA SENDER
active 1915-1917

Illustrator, created covers for Vanity Fair and Vogue.

Bibl.: Packer, The Art of Vogue Covers, p. 42.

ROBERT SEYMOUR

1789-1836

British book illustrator and caricaturist, born in or near London, served an apprenticeship to a London pattern drawer by the name of Thomas Vaughan. From the outset, Seymour's chief interest was oil painting, but he turned his attention to caricatures and the illustration of books and journals. His drawings appeared in such publications as Friendship's Offering, The Comic Offering, The Comic Magazine, The Penny Magazine, and Figaro in London.

Although Seymour enjoyed a measure of success, he remained dissatisfied with the translation of his drawings into wood engraving by others. In an effort to work more independently, he learned the art of etching and engraving on copper around 1827. Influenced by George Cruikshank, for a brief time he signed some of his own work 'Shortshanks.' By 1830 he also worked as a lithographer, and produced his best known work in the medium, *Humorous Sketches*, in the early 1830s.

In 1835, Seymour proposed producing a series of humorous sporting sketches in conjunction with a story to the publishers Chapman and Hall. After viewing the artist's sketches favorably, the publishers commissioned young Charles Dickens to create the text, which led to the publication of Pickwick Papers. Seymour's association with Dickens however was a short one, as the artist, characterized as quite sensitive, committed suicide in the following year.

Bibl.: Dictionary of National Biography; Biog. Notice, Seymour's Humorous Sketches, 1866; Houfe, Dictionary of British Book Illustrators and Caricaturists; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 196-197.

BEN SHAHN **1898-1969**

American painter, commercial artist, illustrator, poster designer, muralist, writer, and educator, born in Kovno, Lithuania. Shahn immigrated with his family to the United States in 1906, where they settled in Brooklyn, New York. Interested in art at a young age, he trained as an apprentice in Hesseberg's lithography shop (1913-17) and studied at the Art Students League (1916). Between 1919 and 1922 he attended New York University, City College of New York, and the National Academy of Design.

In the 1920s, Shahn traveled extensively in Europe and North Africa, returning to New York in 1929 where he shared a studio with photographer Walker Evans. The following year, the Downtown Gallery in New York sponsored his first one-man show. Two years later, the same gallery exhibited his series of paintings on the Sacco and Vanzetti murder trial, a body of work which signalled the emergence of his own personal style.

Shahn participated as an artist, photographer and designer in many public and federal projects throughout his career, including the New York Public Works of Art Project (1934), and for the Farm Security Administration (formerly the Resettlement Administration, 1935-38). In his spare time he produced easel paintings. Shahn returned to the Art Students League in 1941, receiving instruction in the art of fresco painting from Jean Charlot. At this same time, he learned the silkscreen technique and executed his first serigraph, *Immigrant Family*.

From 1942 to 1944, Shahn designed posters for the Office of War Information in Washington, D.C., and established himself as a commercial artist. He also served as director of the Graphic Arts Section of the Council on Industrial Organizations (1945-46). In 1952, he sketched the events of the Democratic Convention in Chicago.

Shahn also designed stage sets for the Jerome Robbins ballets, *New York Export--Opus Jazz* (1958) and *Events* (1961), and the e.e. cummings play, *him* (1961). Over the years he designed numerous public and private murals, notably the one for the Huntington Beard Crouse building at Syracuse University, based on the familiar Sacco and Vanzetti theme (1967). An activist, he also produced posters supporting such political candidates as Henry A. Wallace and Eugene McCarthy. He provided illustrations for many books and periodicals, including *Time*, *Fortune*, *Harper's*, *Town and Country*, and *New Republic*, and wrote several books including *Paragraphs on Art* (1952), *Alphabet of Creation* (1954), *The Biography of a Painting* (1956), *The Shape of Content* (The Charles Eliot Norton Lectures at Harvard 1956-57, published 1957), and *Love and Joy About Letters* (1963).

Bibl.: Prescott, *Prints and Posters of Ben Shahn*; Prescott, *The Complete Graphic Works of Ben Shahn*; Morse, ed., *Ben Shahn*, 1972.

JAMES ROBERT SHAVER
1867-1949

American cartoonist and illustrator, born in Reed's Creek, Arkansas. Shaver attended the St. Louis School of Fine Arts and the Drexel Institute of Philadelphia, then earned his livelihood drawing illustrations and cartoons for periodicals. He produced images for Life magazine for twenty-eight years, and his work appeared Scribner's, Century, Harper's Monthly, and St. Nicholas as well. He published a collection of his drawings of children, entitled Little Shavers, in 1913. He was most noted for his drawings of children.

Bibl.: American Art Annual, 1932; Who's Who in American Art, 1938-39, 1940-47; Horn, World Encyclopedia of Cartoons; Obit., New York Times, Dec. 25, 1949, p. 26.

GEORGE MANN SHELLHASE
1895-1988

American cartoonist and illustrator, born in Philadelphia. Shellhase briefly attended the Pennsylvania Academy of Fine Arts in Philadelphia and the Art Students League in New York. His career, which spanned the 1930s through the 1960s, saw his drawings published in such popular periodicals as The Saturday Evening Post, The New Yorker, Life, The New York Times, and Cartoon Humor. In the early 1950s he lived and worked in Manhattan.

Bibl.: Craven, Cartoon Cavalcade, p. 171; Life, June 1933; New York Telephone Company, Westchester Telephone Directory, Summer 1933, p. 317; New York Telephone Company, Manhattan, New York City Telephone Directory (1950), p. 1413; Obit., The New York Times, Dec. 16, 1988, p. D16.

ERNEST HOWARD SHEPARD
1879-1976

British cartoonist, illustrator and painter, born in St. John's Wood, London. Shepard attended Heatherley's Art School (1896-97) and the Royal Academy Schools (1897-1902), and in 1907 began contributing drawings to Punch magazine. Between 1906 and 1907 he published in The Graphic as well. After serving in World War I, he was elected to the Punch table in 1921, and promoted to second cartoonist in 1935. He then served as the principal cartoonist from

1945 to 1949. He ceased to publish in the magazine in 1958. Shepard's drawings also appeared in The Illustrated London News, Nash's Magazine, The Odd Volume, Pear's Annual, Printer's Pie, and The Sketch.

A prolific book illustrator, his best remembered works are the drawings produced for A.A. Milne's series of books featuring Winnie-the-Pooh. Shepard published his autobiography in two volumes entitled Drawn from Memory (1957) and Drawn from Life (1961).

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists, p. 451; Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Waters, Dictionary of British Artists Working 1900-1950; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 197-198.

BARBARA SHERMUND **1910?-1978**

American cartoonist, born in San Francisco, California, Shermund studied at the California School of Fine Arts and came to New York in 1928 where she attended classes at the Art Students League. She contributed frequently to the King Features Syndicate, and to Esquire, The New Yorker, Life, and other leading magazines.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1970; Thorndike, The Business of Cartooning, p. 35.

VAUGHN RICHARD SHOEMAKER **1902-1991**

American editorial cartoonist, born in Chicago, Illinois, Shoemaker trained at Chicago's Art Institute and Academy of Fine Arts. In 1922, Shoemaker joined the Chicago Daily News, and two or three years later became its chief editorial cartoonist. He also taught editorial cartooning from 1927 to 1942 at the Chicago Academy of Fine Arts and at the Studio School of Art in Chicago from 1943 to 1945. He remained with the News until 1952, during which time he earned two Pulitzer Prizes (1938 and 1947) and produced his most important cartoons. Next, he drew for the New York Herald Tribune syndicate and worked as an editorial cartoonist for the New York Herald Tribune

(1956-1961). Then, in 1961, he switched to Chicago's American, later called Chicago Today, where he remained until 1972 as the principal editorial cartoonist. Distributors of Shoemaker's work included the National Newspaper and the Chicago Tribune-New York News syndicates. Several of his cartoons have been compiled by year, under such titles as: '38 A D and '43-'44 A D and he has published an autobiography, Shoemaker (1966).

Bibl.: Horn, World Encyclopedia of Cartoons; Burke, American Authors and Books; Who's Who in American Art, 1984, 1993-94; Chase, Today's Cartoon; Johnson, The Lines Are Drawn; Obit., New York Times, Aug. 22, 1991, p. D22.

ALBERT B. SHULTS (or Shultz)
1868-1913

American cartoonist and illustrator, published in the New York Daily Graphic in 1885 and the periodical Tidbits in 1886. He worked on the staff of Puck for over 20 years, and actively published there during the 1880s. Shults also published in other periodicals, including Harper's Weekly.

Bibl.: West, Satire on Stone, p. 322, 433; Who Was Who in American Art, p. 552; Harper's Weekly, Dec. 23, 1882.

ANITA SIEGEL
born 1939

American sculptor, collage artist, and free-lance illustrator, born in New York City. Her work has appeared in such popular periodicals as The New York Times, Ms., Harper's Magazine, Print, Graphis, New York, New West, and Essence. She co-illustrated, along with Nancy Grossman, the book Ask the Windy Sea by Charlotte Pomerantz (1968). Since the 1960s Siegel has exhibited her work in the United States and abroad. Siegel also works as a commercial artist, her work includes designs for record album covers.

Bibl.: Suares, Art of the Times; Letter and phone conversation with artist; LC card catalogue; Copyright Monograph File, Library of Congress.

DAVID ALFARO SIQUEIROS
1896 or 1898-1974

Mexican muralist, painter, and printmaker, born in Chihuahua, who along with Diego Rivera and Jose Clemente Orozco, became one of the most influential of his country's mural painters. Unlike other muralists, Siqueiros applied a program of orthodox Marxism to his public works. An active muralist, he considered easel painting a secondary art form. He attended the National Preparatory School (1907-10) and the Academy of San Carlos (1911), both in Mexico City; the Open-Air Academy in Santa Ana (1912); and the Mexican Academy (circa 1913-14) where he studied with Orozco.

Around 1913 or 1914 Siqueiros joined the Mexican Army, serving as a soldier-artist during the revolution. In 1919, the Army sent him to Europe as a military attache. During his stay in Europe he met Diego Rivera in Paris. There he published Vida Americana, in which his "Manifesto to the Painters of America" appeared. His essays on art from the 1920s through the 1960s were published as L'Art et la Revolution in 1973.

Siqueiros returned to Mexico in 1922, where he received government commissions to paint murals for the National Preparatory School. He also founded with Orozco the Sindicato group, and edited its newspaper, El Machete. Outspoken on social and political issues, he participated in the organization and activities of workers' unions in 1925, for which he was arrested and imprisoned. He fled to the United States, then traveled to South America. From 1922 until 1936 Siqueiros produced murals throughout the Americas. However, in the late 1920s, he spent less time as an artist than he did as a revolutionary activist. His role as a union organizer took him to Moscow, Buenos Aires, and New York. He served as Secretary of the Communist Party in Mexico and belonged to several other organizations to which the State took exception. As a result, Siqueiros served time in prison in 1930 and remained under house arrest in the city of Taxco for most of 1931. In 1932 and 1933, he went into political exile in the United States, Uruguay, and Argentina. He returned to Mexico City in 1933, arguing that painting and sculpture should serve the proletariat in their revolutionary class struggle.

In 1935, Siqueiros went to New York and established the Siqueiros Experimental Workshop, which experimented with new materials and their application in public forms of art. He also painted

easel works, many for his most important private patron, George Gershwin. The workshop ended in 1937, when the artist went to Spain to join the revolutionary forces.

From 1937 to 1939, Siqueiros served with the International Brigade in the Spanish Civil War, then returned to Mexico, but remained for a short time. His involvement in the attempted assassination of Leon Trotsky in 1940 forced him into exile once again. He traveled throughout Latin America between 1940 and 1944 painting murals.

Siqueiros returned to Mexico where he founded the Workshop for the Testing of Paints and Plastic Materials. During the 1940s and 1950s, although he painted numerous murals, he completed more works on canvas, in which he experimented with landscapes, still-life, portraiture and abstraction. His commitment to international communism increased during the late 1950s and early 1960s, bringing him into direct confrontation with the Mexican government. Incarcerated again in 1961, he painted avidly during his confinement and continued to do so after his release in 1964. As in his previous years of imprisonment, Siqueiros produced a great number of works on canvas, since he did not have access to the public spaces in which he preferred to work. Upon his release from prison, Siqueiros returned to painting murals in his native Mexico.

Bibl.: Naylor, Contemporary Artists; Obit., New York Times, Jan. 7, 1974, p. 27; Chavez, Contemporary Mexican Artists; David Alfaro Siqueiros: Paintings 1935-1967; Folgarait, So Far From Heaven.

ANTONIN SLADEK **active 1960s and 1970s**

Czech illustrator, published a cartoon in Dikobraz in 1969. His illustrations also appeared in other Czech periodicals.

Bibl.: Dikobraz, vol. 25 (7 Rijna, 1969), unpagged.

JOHN FRENCH SLOAN **1871-1951**

American painter and printmaker, born in Lock Haven, Pennsylvania, grew up in Philadelphia after 1876. In order to support

his family, Sloan began working in 1887 for Porter and Coates, who sold books and fine prints. Next, he joined the firm of A. Edward Newton (1889 or 1890) where he designed novelties, lettered and etched prints for calendars. In the meantime, he took drawing classes at the Spring Garden Institute and, in 1891, became a free-lance commercial artist. The following year he joined the art department of the Philadelphia Inquirer and began studying at the Pennsylvania Academy of Fine Arts under Thomas Anshutz. Dissatisfied with Anshutz's replacement, Sloan and several other artists founded the Charcoal Club in 1893.

Two years later Sloan began working for the Philadelphia Press where he worked until 1904, with the exception of a brief stint in New York at the Herald (1898). During his time at the Press he also did 53 etchings for a special edition of the novels of Charles Paul de Kock, publication of which began in 1902.

After leaving his newspaper job, Sloan moved to New York where he supplied such magazines as Collier's, Century, Scribner's, McClure's, and Everybody's with illustrations. An active Socialist from 1910, he contributed to The Call, and served as acting art director of the Socialist paper, The Masses.

Sloan was one of a group of Robert Henri's followers known as the New York Realists, and participated in such landmark exhibitions as that of The Eight at the Macbeth Gallery (1908); the Exhibition of Independent Artists (1910); and the Armory Show (1913). In 1917, he displayed his work in the inaugural exhibition of the newly formed Society of Independent Artists, of which he became President in 1918.

For many years Sloan relied on teaching as a source of income, making a significant salary as a private instructor and at the Pittsburg Art Students League (1907), the New York Art Students League (1916-1938), Archipenko's Art School (1932-33), and the George Luks School, which he also directed (1934-35). He published Gist of Art, a book of his theories and teachings in 1939.

Bibl.: St. John, John Sloan; Dictionary of American Biography, suppl. 5; National Cyclopaedia of American Biography, vol. 40.

ALBERT SMITH ("AL")
born 1902

American comic artist and art editor, born in Brooklyn, New York. From the early 1920s to the early 1930s Smith worked as a cartoonist and art editor for the New York World, creating a feature panel about office work entitled, *From 9 to 5*. He next worked for both the Bell and United Features syndicates where he acted as ghost artist and writer on several comic strips. In 1932, Smith began assisting Bud Fisher on *Mutt and Jeff* and subsequently produced the strip without much guidance. He drew the strip from 1932 to 1980, signing his own name only after Fisher died in 1954. He added *Cicero's Cat* to the Sunday page in 1933. Never drawn by Fisher, but owned by him, it ran for thirty years. Smith eventually distributed it through the Bell Syndicate. In 1950, he founded and was feature editor for the Smith Service syndicate, and drew the features *Rural Delivery*, *Remember When*, and *Life in the Suburbs*.

Bibl.: Who's Who in American Art, 1980; Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

DAN SMITH **1865-1934**

American illustrator, born of Danish parents in Ivigtut, Greenland, Smith came to America as a child. He studied at the Public Arts Institute in Copenhagen and the Pennsylvania Academy of Fine Arts. He began his career on the art staff of Leslie's Weekly, and during the Spanish-American War he joined the Hearst organization. He then produced drawings for The New York World, where he worked in 1927. Smith's work, also published in such popular magazines as Everybody's and Success, was nationally syndicated. He became a member of the Society of Illustrators in 1912.

Bibl.: Reed, The Illustrator in America, 1880-1980; American Art Annual, 1927; Who's Who in American Art, 1936-37; Obit., New York Herald-Tribune, Dec. 12, 1934; Success, Jan. 1910.

DORMAN HENRY SMITH **1892-1956**

American cartoonist, born in Steubenville, Ohio, Smith taught himself cartooning with the aid of a correspondence course. In 1917, he began his career as an advertising artist for the Jeffrey Manufacturing Company in Columbus, Ohio. Two years later he became editorial cartoonist for the Des Moines News in Iowa. From there he joined the Newspaper Enterprise Association (NEA) in Cleveland in 1921, working in the same capacity as he had in Des Moines. The Hearst organization employed Smith from 1927 to 1941, during which time his editorial cartoons appeared in newspapers in New York, Chicago, and San Francisco, due to their distribution by King Features Syndicate. Specifically, Smith worked as the cartoonist for Hearst's Chicago Herald-Examiner in 1935, the New York American from 1938 to 1939, and then went to San Francisco, where he worked for Hearst's San Francisco Examiner. In 1953, he acted as contributing editor and cartoonist for Collier's. Finally, he returned to NEA in Cleveland. His books included 101 Cartoons (1936), Cartooning, and First Steps to a Cartoon Career.

Bibl. Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1938-39, 1940-41, 1953; Obit., New York Times, March 2, 1956, p. 23; Who Was Who in America, vol. 3; Thorndike, The Business of Cartooning, p. 41; Chicago Herald-Examiner, Nov. 16, 1935.

ROBERT SIDNEY SMITH **1877-1935**

American comic strip artist, born in Bloomington, Illinois, Smith began his career in 1895 with the sale of illustrations to the Bloomington Sunday Eye. He followed the sale with a lecture tour, and then worked for a succession of newspapers which included the Indianapolis News, the Indianapolis Press, the Philadelphia Inquirer, the Pittsburgh Post, the Pittsburgh Press, the Indianapolis Sentinel, the Toledo News-Bee, and the Chicago Examiner.

Smith created the comic strip *Buck Nix* for the Chicago Examiner around 1908, and continued it under the new title, *Old Doc Yak*, for the Chicago Tribune in 1911. He drew other comic series as well, and in 1917 introduced his most popular, *The Gumps*. He became a celebrity in the 1920s due to the strip's popularity. The Tribune used Smith's salary increases for publicity purposes. They often provided him with new cars--Smith was notorious for his love of speed. *The Gumps* enormous popularity resulted in published books based on the strip, and

the renewal in 1935, of a very lucrative contract. In a tragic twist of fate, the day after securing the contract, Smith was killed in a car crash.

Bibl. Dictionary of American Biography, suppl. 1; Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 1; Goulart, The Encyclopedia of American Comics.

ERNEST SMYTHE **active 1896-1930s**

British illustrator and watercolorist, contributed to The Sketch in 1896 and The Illustrated London News in 1899. He specialized in hunting subjects. By 1916 he had settled in the United States, where he assisted Pat Sullivan in his animation studio. He had first met Sullivan in Britain. In 1917, he animated *Monkey Love*, part of the series of Patrick Powers cartoons which Sullivan produced. By the mid-1930s, Smythe had made his way to the West Coast, following the trend of many animators, where he worked for Walter Lantz's studio on the Universal Studios lot.

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists, 1900-1914, p. 459; Canemaker, Felix, p. 36; Gifford, American Animated Films: the Silent Era, 1897-1929, p. 26; Adamson, The Walter Lantz Story, p. 86.

OTTO SOGLOW **1900-1975**

American cartoonist, and a founder of the National Cartoonists Society, born in New York City. Soglow studied with John Sloan at the Art Students League in New York (1919-25), and during that time published his first drawing in Cartoons magazine (1919). He embarked on his professional career in 1925, producing drawings for magazines such as Lariat, College Humor, Life, Judge, Collier's, Harper's Bazaar, and The New Yorker which regularly featured his most popular creation, *The Little King*, starting in 1931.

From 1925 to 1926, he worked for the New York World, and then from 1933 to 1975 was affiliated with Hearst's King features Syndicate. For the latter, Soglow drew a comic strip entitled, *The Ambassador*. In 1934, after The New Yorker's contract for publishing rights expired,

King Features began distributing *The Little King*, which had caught Hearst's eye earlier in the decade. It was accompanied by another Soglow creation, *Sentinel Louis*. Soglow continued to produce *The Little King* until his death. Soglow also illustrated numerous books and wrote several others, including Pretty Pictures (1931), Everything's Rosy (1932), The Little King (1933), Wasn't the Depression Terrible? (1934), and Excuse It, Please! (1936).

Bibl.: Who Was Who in America, vol. 6; Obit., New York Times, April 4, 1975; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics.

EDWARD SOREL **born 1929**

American cartoonist, caricaturist, and illustrator, born in New York City, began his career after graduating from Cooper Union in 1951, when he went to work for Esquire magazine. In 1953 he established Push Pin Studios with former classmates Milton Glaser and Seymour Chwast. He remained affiliated with the establishment until 1956, then worked as art director for CBS Promotion Art before deciding to free-lance in the late 1950s. He produced *Sorel's Bestiary* as a regular feature in Ramparts magazine in the late 1960s, placing head-length caricatures on the bodies of animals. For King Features Syndicate he drew *Sorel's News Service* (1969-1971) and in 1969 began drawing a regular feature for the Atlantic Monthly. Sorel contributed to New York magazine as an editor from 1972 to 1978, to the Village Voice from 1974 to 1978, and to GQ magazine beginning in 1984. He worked as a cartoonist for the Nation in 1985, and contributed cartoons to The New Yorker beginning in 1990.

His work has also appeared in The Realist, Rolling Stone, Fortune, Newsweek, This Week, McCall's, Sports Illustrated, Playboy, and The New York Times. In addition, Sorel has provided illustrations for children's books, book jackets, and record album covers, and has produced art work for major advertising campaigns. His books include How to Be President (1960), Moon Missing (1962), Making the World Safe for Hypocrisy (1972), Superpen (1978) and The Zillionaire's Daughter (1990).

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1982, 1993-94; "Political Caricatures with Sting from KFS,"

Editor & Publisher, August 9, 1969; Heller and Anderson, Savage Mirror: Who's Who in America, 1992-93; Carlos C Drake, "Edward Sorel," Graphis, no. 105 (1963), p. 40-47; Jerome Snyder, "Edward Sorel," Graphis, no. 154 (1971-72), pp. 154-165.

WALTER E. STARK
active 1900s to 1920s

American cartoonist and animator, lived and worked in New York City in the late 1910s and early 1920s. In 1917, he worked in Pat Sullivan's animation studio, where he created such films as *A Barnyard Hamlet*, part of the series of Patrick Powers Cartoons. He worked with such animators as Ernest Smythe and Otto Messmer on the project. In 1920, he drew the comic strip *Mr. Fixit*, which focused on the well-intentioned bumbling of an old man. By 1923 he worked for the Lee-Bradford Corporation, for whom he animated *Red Head Comedies* with such artists as Frank A. Nankivell, "Hutch," and Richard Fried.

Bibl.: R. L. Polk & Co.'s Trow General Directory of New York City, 1920-1, vol. 132, p. 1723; Gifford, American Animated Films: the Silent Era, 1897-1929, pp. 27, 140.

RALPH IRIS STEADMAN
born 1936

British cartoonist, caricaturist, award-winning illustrator, sculptor, painter, and printmaker, born in Wallasey, Cheshire, England. In 1988, Steadman vowed never to satirize a living politician again, arguing that the species would disappear without publicity. He began his career as a sixteen-year-old apprentice engineer in an aircraft company. He served in the British armed forces from 1954 to 1956, where he studied drawing from a correspondence course. He worked as a free-lance cartoonist while still serving in the forces. He also trained at the East Hampshire Technical College and the London College of Printing And Graphic Arts in the 1950s. From 1956 to 1959 he worked as a cartoonist for the Kemsley (Thomson) Newspapers. In the 1960s and the 1970s he contributed to such periodicals as Punch, The New York Times, The Daily Telegraph, New Statesman, Ambit, Rolling Stone and Radio Times. Steadman established a strong relationship with the magazine Private Eye from its beginnings in 1961

until 1970. In 1970, he became affiliated with writer Hunter S. Thompson through Scanlans magazine, and illustrated many of the author's books. He spent time in the United States covering the 1972 Republican Convention, and published widely in American periodicals and newspapers during his stay. Steadman has worked as a free-lance cartoonist since 1959, with the exception of a six-month stint with the London Times from 1966 to 1967. In 1975, he slowed down his output for periodicals, choosing to focus his attention on book illustration.

As an illustrator of books, his drawings for Lewis Carroll's Alice in Wonderland (1967) and Through the Looking Glass (1972) rank among his most notable works. Steadman has written and illustrated many books including Sigmund Freud (1979), I. Leonardo (1983), and The Big I Am (1989).

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Contemporary Authors, 107; Horn, World Encyclopedia of Cartoons; Heller and Anderson, Savage Mirror; Kallaugh and West, "Ralph Steadman: Fear and loathing at the drawing board," Target (Spring 1983), pp. 11-18; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 208-210.

WILLIAM STEIG **1907-2003**

American cartoonist and illustrator, originally from New York City, Steig attended the City College of New York (1923-25) and the National Academy of Design (1925-29). In 1930, he began contributing drawings to The New Yorker, meanwhile publishing in Collier's and Esquire. He also executed many drawings for advertisements between 1930 and 1968.

Steig has written award-winning children's books and such other publications as Drawings About People (1939), Small Fry (1944), The Agony in the Kindergarten, Dreams of Glory (1953), An Eye for Elephants (1970), The Real Thief (1973), Abel's Island (1976), Doctor de Soto (1983), Zabajaba Jungle (1987) and Strutters and Fretters (1992). Steig is probably best known for Shrek (1990) which became a series of successful animated movies.

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in Graphic Art; Who's Who in American Art, 1982; Who's Who in America, 1992-93.

CLIFF STERRETT
1883-1964

American cartoonist, best known as the creator of the comic strip, *Polly and Her Pals*, was a native of Fergus Falls, Minnesota. Sterrett moved to New York City at the age of eighteen where he took art lessons at the Chase school.

From 1904 to 1908 Sterrett worked for the New York Herald, then for the New York Times (1908-10), the Rochester Democrat and Chronicle (1910-11), and the New York Telegram (1911-12) for which he produced the comic strips *Ventriloquial Vag*, *When a Man's Married, Before and After*, and *For This We Have Daughters?* In late 1912, he was employed by the Hearst organization, where he created *Positive Polly*, later given its more familiar name, *Polly and Her Pals*. First published in the New York Journal in December 1912, Sterrett drew the daily strip until 1935 and the Sunday page until his retirement in 1958.

His other strips include *Damon and Pythias* (1926, later *Dot and Dash*) and *Sweethearts and Wives* (1928, renamed *Belles and Wedding Bells* in 1930).

Bibl.: Who Was Who in America, vol. 7; O'Sullivan, The Art of the Comic Strip; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics.

KIRK STILES
active 1930s and 1950s

American cartoonist, a graduate of George Washington High in New York City, Stiles has published his work in Collier's, Liberty and The Saturday Evening Post. He worked and lived in Manhattan in the 1930s, but by the early 1950s had moved to Queens.

Bibl.: George Wolfe, "Magazine Cartooning in the Depression," Cartoonist Profiles (March 1987), p. 73; Polk & Co's Trow General Directory of New York City, 1933-34; New York Telephone Company, Queens Telephone Directory, 1952-53, p. 1135; Lariar, Liberty Laughs Out Loud.

HOMER STINSON
ca. 1883-1925

American cartoonist, began his career when the Springfield Sun in Ohio hired him as an artist in 1906. He worked reproducing artists' drawings on to chalk plates, an early method of publishing art in newspapers. He then worked briefly on the staff of the Journal-Gazette in Fort Wayne, Indiana, before heading back to Ohio, where he worked for the Dayton Daily News. He left the paper a few years later to work as the head of the sports department of the Toledo Blade, returning to the Dayton Daily News, where he remained until 1912. He then joined the Cincinnati Post, where he worked for a year, before returning to the Dayton Daily News to head the art department. He moved to Florida around 1923 to work on the Miami Florida Metropolis. He then worked for the Miami Daily News. He returned to Dayton just three weeks prior to his untimely death at the age of 42, where he died from appendicitis.

Bibl.: "Homer Stinson, Art Director of News, Dies," Dayton Daily News, Aug. 20, 1925.

ED STROPS
active 1940s and 1950s

Artist for *Ozark Ike*, distributed by King Features starting in November of 1945. He drew the Sunday page in the last years of the strip's production (ca. 1954 to 1959).

Bibl.: Goulart, The Encyclopedia of American Comics; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 68.

GEORGE ERNEST STUDDY
1878-1948

British cartoonist, illustrator and animator, best known for "Bonzo" the puppy, was born in Devonport, Devon, England. He trained at Clifton College in Bristol, Dulwich College in London, Heatherley's School of Art and Calderon's School of Animal Painting. However, he served as an apprentice engineer for Thames Iron Works and worked as a stockbroker before becoming a cartoonist. Such

British periodicals as The Big Budget, The Graphic, The Humorist, the Bonzo Annuals, Little Folks, The London Magazine, Punch, The Sketch, and The Winsor Magazine published his drawings. He created animated films for Gaumont, which appeared in 1915 and 1916 as *Studdy's War Studies*. He also illustrated several books based on the "Bonzo" character, which first appeared in 1918, but received its name by the Sketch editor in 1922. He distributed his cartoons in the United States through King Features Syndicate in the 1930s.

Bibl.: Peppin and Micklethwait, Book Illustrators of the Twentieth Century; Houfe, Dictionary of British book Illustrators and Caricaturists; Editor & Publisher, Aug. 29, 1931, p. 66; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 211-212.

JEAN-CLAUDE SUARES **born 1942**

American illustrator and designer, born in Alexandria, Egypt. Soares attended the Sarola Svizzera di Genova in Italy and then trained at the Pratt Institute in New York. The Realist first published his work in 1965. Since then, he has worked in numerous positions, including art director-editor for L'Express, design director for New York magazine, and art editor of Scanlan's. He served as a president of Push Pin Press and co-publisher of the New York Free Press. When Louis Silverstein, Corporate Art Director of The New York Times, decided to revamp the Op-Ed page and book review section, he hired Soares to create a new format in which image and written word complemented each other. To accomplish this, Soares relied on the work of talented artists, many of whom were European, and occasionally contributed to the pages himself.

Soares designed, compiled, edited and illustrated over fifty books, including Art of the Times (1973), The Illustrated Cat (1976), Manhattan (1981) and Socks Goes to Washington (1993). In the 1990s he has worked for the publishers Stewart, Tabori and Chang.

Bibl.: Amon Carter, The Image of America in Caricature & Cartoon; Harrison E. Salisbury, "The New York Times Op-Ed," Graphis, no. 158 (1971/72), pp. 576-585; Gertrude Snyder, "J.C. Soares," Graphis, May/June, 1982; Pitz, 200 years of American illustration, p. 432; Conversation with Bernard F. Reilly, Jr.

JAMES FRANK SULLIVAN
1853-1936

British cartoonist, illustrator, author, Sullivan attended the South Kensington School of Art. In 1875, he began contributing to popular periodicals. Sullivan's work appeared in Fun for about twenty-four years, *The British Working Man* epitomizing his production for that periodical. The theme of cheating dominated his early work. He also published in Black & White, The Strand Magazine, Punch, The Sketch, The New Budget, Pearson's Magazine, Pick-Me-Up, and Cassell's Family Magazine. In 1893, his work appeared in Punch. Sullivan also wrote several books.

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists; Waters, Dictionary of British Artists Working 1900-1950; Who Was Who in Literature--1906-1934; Kunzle, The History of the Comic Strip, pp. 324-329.

PAT SULLIVAN
1887 or 1888-1933

American cartoonist and animator, born in Sydney, Australia, Sullivan created *Felix the Cat*. He trained in art under the caricaturist, Pasquin. He contributed cartoons to such publications as the labor weekly, The Worker, and a humorous weekly, The Gadfly. In 1908, Sullivan moved to England where he worked on the cartoon, *Ally Sloper*, and submitted cartoons to various newspapers. He subsequently settled in the United States, where he began his American career assisting William Marriner on his comic strips. He drew comic strips for the New York World, and the McClure Syndicate, including *Sambo Johnson*, and *Johnny Bostonbeans*. After Marriner's death, his strips failed, so Sullivan switched to the field of animation. In 1916, he organized his own studio and in 1917, produced the first *Felix the Cat* animated short. *Felix* became a huge success and from 1923 to 1955 King Features distributed a comic strip based on the character. Although credited to Sullivan, Otto Messmer (1892-1983) created the strip. Since Sullivan employed Messmer, he retained the rights to the character and the strip. Sullivan, a notorious alcoholic, died

prematurely and his animation studio closed. Messmer continued to draw the strip.

Bibl.: Horn, World Encyclopedia of Comics; Smith & Cawkwell, World Encyclopedia of Film; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics; American Art Annual (1930) p. 395; Canemaker, Felix.

THOMAS STARLING SULLIVANT **1854-1926**

American cartoonist, born in Columbus, Ohio, trained at the Pennsylvania Academy of Fine Arts. After his initial appearance in Life in 1888, Sullivant's droll drawings enlivened the pages of the satirical periodicals Puck, Judge, Scribner's Harper's Weekly and Truth, and of Hearst's New York American. He belonged to the Society of Illustrators in 1911. A compilation of his work, entitled Sullivant's ABC Zoo was posthumously published in 1946.

Bibl.: Horn, World Encyclopedia of Cartoons; Reed, The Illustrator in America; Pitz, 200 Years of American Illustration; Craven, Cartoon Cavalcade, p. 13, 27, 75; American Art Annual (1915), p. 482; American Art Annual (1921), p. 579.

GEORGE O. SWANSON **died 1981**

American cartoonist, originally from Chicago, Illinois, Swanson attended the Academy of Fine Arts. He joined the Carlson Studio, making animated cartoons shortly thereafter. He began his career animating *The Gumps*, but his growing interest in comic strip art led him to create the comic strip *Salesman Sam* (1921-27) for NEA. He followed this endeavor by producing other strips for the Central Press Company, including *High Pressure Pete* (1927-1936), *Hight Press Pete* and *Officer 6 7/8*, *Eliza Poppin*, and in 1943, *Dad's Family*. The latter, distributed by King Features Syndicate, was renamed *The Flop Family* by publisher William Randolph Hearst in 1944. A Sunday version ran in the New York Mirror briefly. A prolific cartoonist, Swanson had prepared enough strips in advance that *The Flop Family* continued to run for several months after his death.

Bibl.: Green and Walker, National Cartoonists Society Album, 1980; Robinson, The Comics: An Illustrated History of Comic Strip Art; Goulart, The Encyclopedia of American Comics, p. 316; Heimer, Famous Artists and Writers of King Features Syndicate; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 68; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1977, p. 54S; conversation with Mark Johnson, Archivist at King Features Syndicate.

**JAMES GUILFORD SWINNERTON ("JIMMY")
1875-1974**

American comic strip artist, painter, born in Eureka, California, the son of Judge J.W. Swinnerton, who founded the Humboldt Star weekly newspaper. He attended the California Art School in San Francisco and then, around 1892, began working for publisher William Randolph Hearst on the San Francisco Examiner. During his term with the newspaper, he created The Little Bears (1892 or 1893), the first of many comic strips to come. Goulart, however, asserts that the feature was not a strip, but rather illustrations for weather reports or borders along the bottom of pages.

Around the turn of the century, Swinnerton accepted an invitation to join Hearst's comic strip staff in New York City. He proved to be an energetic originator of ideas, making a wide variety of contributions during his lengthy affiliation. His work included the strip referred to as *Mount Ararat*, and such other strips as *Mr. Jack* (1903), *Mr. Batch*, *Anatole*, *Poor Jones*, *Sweet Little Katy*, *Clarrisa's Chances*, *Mr. Nutt*, and his longest-running strip and the one for which he is best remembered today, *Jimmy* (later *Little Jimmy*, circa 1904). *Little Jimmy* ran on and off until 1958, with a daily strip starting in 1920. His noteworthy series *Canyon Kiddies* ran in Good Housekeeping magazine from the early 1920s into the 1940s.

Swinnerton also wrote travel articles, book reviews, and wrote and/or illustrated several books. By 1965, unsteady hands compelled the aging Swinnerton to retire.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, Sept. 7, 1974, p. 30; Who Was Who in America, vol. 6; Goulart, The Encyclopedia of American Comics.

CHARLES HENRY SYKES ("BILL")
1882-1942

American cartoonist, born in Athens, Georgia. After he attended the Drexel Institute in Philadelphia in 1904, Sykes began his career as a free-lance illustrator and commercial artist in Georgia. He returned north in 1906, when he joined the art staff of the Philadelphia North American. After the publisher discontinued the paper, he switched to north central Pennsylvania's Williamsport News in the same year. When that paper folded in 1909, he moved to the Nashville Banner where he spent two years before returning to Philadelphia to work as a cartoonist for the Public Ledger. Sykes continued with the newspaper when it became the Evening Public Ledger in 1914, and remained until it ceased publication in early 1942. In addition to his newspaper duties, he also drew political cartoons for Life magazine from 1922 to 1928, and served as a staff member there. His illustrations also appeared in Collier's, Saturday Evening Post, Ladies Home Journal and Country Gentleman. He also produced advertising series in the late 1920s for such products as Tydol gasoline and Ingram's shaving cream.

Bibl.: Who Was Who in America, vol. 2; Horn, World Encyclopedia of Cartoons; Obit., New York Times, Dec. 20, 1942; Joyce, "Simplicity and force cartoonist's greatest assets, says Sykes," Editor & Publisher, Nov. 7, 1931, p. 12.

PAUL MICHAEL SZEPEL
born 1941

American editorial cartoonist, born in Hamilton, Ontario, Canada. At the age of sixteen Szep began working as a sports cartoonist for the Hamilton Spectator (1958-61), and later held positions as a book and fashion illustrator and a graphics designer. He served in the Royal Canadian Army from 1957 to 1958. In 1964, Szep graduated from the Ontario College of Art, where he majored in illustration. He then worked for the Financial Post in Toronto (1965-66), before joining The Boston Globe in 1966 as editorial cartoonist. His work has been twice awarded the Pulitzer Prize (1974 and 1977), and has been internationally distributed by the McNaught Syndicate, Editors Press Service and United Features. Szep also serves as editorial

cartoonist for WNEV-TV in Boston. He held a position as a visiting fellow at Harvard University in 1981.

Szep's illustrations often appear in Golf Digest. Collections of his cartoons include Keep Your Left Hand High (1969), "...them damned pictures." (1977), Warts and All (1980), and The Next Szep Book (1985). His illustrations also appear in And Then Jack Said to Arnie (1991).

Bibl.: Horn, World Encyclopedia of Cartoons; Szep, "...them damned pictures"; Westin, Robbins and Rothenberg, Getting Angry Six Times a Week; Who's Who in America, 1992-93.

ARTHUR SZYK **1894-1951**

Polish-American cartoonist, illustrator, and miniaturist, born in Lodz, Poland. Szyk pursued his interest in the arts through studies in Cracow, Paris, and the Near East. During World War One, he served briefly as head of propaganda for a Polish army regiment, and subsequently established himself as a successful cartoonist in Warsaw. In 1921, he moved to Paris where he lived and worked for ten years. In 1934, at the request of the Polish government, Szyk traveled to the United States for extensive exhibitions of his work. He received commissions from his government to produce a series of miniatures commemorating George Washington and the Revolutionary period, later presented to President Franklin D. Roosevelt (now at the Roosevelt Library in Hyde Park, New York).

When World War II broke out in Europe, Szyk was in England cartooning for British newspapers and magazines. In 1941, he returned to the United States where his drawings appeared in such publications as the New York Post, Time, Life, P.M., American Mercury, The Chicago Sun, Fortune, and Collier's. He created memorable anti-Nazi cartoons, many of which appeared in two volumes, The New Order (1941) and Ink & Blood (1946). A master calligrapher, Szyk also illustrated numerous books, including Andersen's Fairy Tales (1945), and the posthumous The Haggadah (1957) and Eighteen Gates of Jewish Holidays and Festivals (1993).

Bibl.: Obit., New York Times, Sept. 14, 1951; Horn, World Encyclopedia of Cartoons; Szyk, The New Order.

T

CHARLES JAY TAYLOR **1855-1929**

American cartoonist and illustrator, born in New York City, and trained in art there at the National Academy of Design, The Art Students League, and under Eastman Johnson. He continued his studies in London and Paris, then became a staff artist on the New York Daily Graphic, during which time he also practiced law. His work also appeared in Life from its earliest issues through the first decade of the twentieth century, and in 1886 he joined the Puck staff. Around the turn of the century, he contributed to Judge, and to the English Punch as well. He published his first book, The Taylor-Made Girl, in 1888, followed by England in 1899.

Taylor illustrated many collections of H.C. Bunnery's short stories including Short Sixes (1894), More Short Sixes (1895), Made in France (1896), and The Suburban Sage (1897). In 1910 or 1911 he became a professor in the department of painting and illustration at the College of Fine Arts of the Carnegie Institute of Technology in Pittsburgh, of which he later became Chair, a position which he held at his death. Other collections of his work include In the "400" and Out.

Bibl.: Horn, World Encyclopedia of Cartoons; Opitz, ed., Mantle Fielding's Dictionary; Who Was Who in America, vol. 1; West, Satire on Stone, p. 433; Rogers, A World Worth While, p. 8; Life, vol. 47 (Jan. 18, 1906), p. 86.

SIR JOHN TENNIEL **1820-1914**

British cartoonist and illustrator, born in London, England. Essentially a self-taught artist, Tenniel did study briefly at the Royal Academy Schools and at the Clipstone Street Art Society. He made his first art sale at the age of sixteen and began exhibiting at the Royal Academy in 1837. His first illustrations appeared in Samuel Carter Hall's The Book of British Ballads, published in 1842. In 1845, he won a competition, which led to a commission to execute a fresco painting

for Parliament's House of Lords. In preparation for this assignment he went to Munich to study the fresco technique.

Tenniel's illustrations for Aesop's Fables (1848) impressed Punch editor Mark Lemon, who hired him to work for the satirical magazine. His first drawings for Punch appeared in 1850 and in 1851 he began producing cartoons. In 1864, he assumed the mantle of principal cartoonist, upon the death of his predecessor, John Leech. Tenniel remained in this position until 1901, during which time he created over 2,000 cartoons. Other periodicals which reproduced his drawings included Good Words, Once a Week and the Illustrated London News, although none published as many as Punch.

Despite his extraordinary output as a cartoonist, the most celebrated and widely recognized of his achievements are his timeless illustrations for Lewis Carroll's Alice in Wonderland (1865) and Through the Looking Glass (1872). Tenniel achieved knighthood in 1893.

Bibl.: Houfe, British Book Illustrators and Caricaturists; Monkhouse, The Life and Work of Sir John Tenniel; Sarzano, English Master of Black and White: Sir John Tenniel; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 215-216.

JENNY LEE TERRELL
active 1930s

Artist, lived and worked in New York during the 1930s.

Bibl.: New York Telephone Company, Manhattan, New York City Telephone Directory (1936), p. 945; New York Telephone Company, Manhattan, New York City, Telephone Directory, Summer 1939, p. 1000.

JEHAN TESTEVIDE
1873-1922

French caricaturist, born to the name Jean Saurel in Nîmes, Gard, France. Testevuide contributed to the periodicals Le Rire, Le Monde Illustré, and Le Sourire among others. He wrote and illustrated Quand, et quels malades doit-on envoyer à Bourbonnèe-les-Bains (1901), and Aimer (1920).

Bibl.: Osterwalder, Dictionnaire des illustrateurs 1800-1914; Benezit, Edouard-Joseph, Dictionnaire Biographique des Artistes Contemporains 1910-1930.

WILLIAM MAKEPEACE THACKERAY 1811-1863

British author, illustrator, and caricaturist, born in Calcutta, India to English parents, Thackeray displayed an early interest in drawing and writing. He received his education at the Charterhouse school in London (1822-28) and Trinity College, Cambridge (1829-30). While an undergraduate he contributed to the publications The Snob, and its successor, The Gownsmen. Following a trip to Germany in 1830, he studied law at the Middle Temple (1831-32), meanwhile writing reviews for Fraser's Magazine (beginning in 1831).

Convinced he was unsuited to a legal career, Thackeray made a brief, unsuccessful attempt at the bill-discounting business then, in 1833, purchased and edited The National Standard. He discontinued publishing the paper within the year, compounding already heavy monetary losses due to an extravagant life-style, excessive gambling, bad investments, and the failure of the Indian bank in which his funds, inherited from his father, were deposited. With only meager resources remaining, Thackeray settled in Paris in 1834, where he studied art and tried to establish himself professionally. He also served as a newspaper correspondent for The Constitutional from 1836 to 1837, the year in which the paper failed.

After returning to London in 1837, he relied heavily on his writing talents for his livelihood, entering a period of prodigious activity fueled by an urgent need to provide for his mentally ill wife and children. Thackeray contributed fiction, book reviews, art criticism, short paragraphs, humorous verses, cartoons, and illustrations to such periodicals as Fraser's Magazine (1837-46), Punch (1842-51), The Times, The Morning Chronicle, The Westminster Review, Bentley's Miscellany, The New Monthly Magazine, and Ainsworth's Magazine. He began producing Christmas books in 1846, and during this productive period, also wrote and illustrated his literary masterpiece, Vanity Fair, published in serial form in 1847-48, and the autobiographical Pendennis, published in 1848-50. He lectured on The English Humorists between 1851 and 1853 and The Four Georges between 1855 and 1857, in the British Isles and the United States.

Thackeray co-founded and served as contributing editor for The Cornhill Magazine from 1859 to March of 1862, the year before his death.

Bibl.: Dictionary of National Biography; Something About the Author, vol. 23; Buchanan-Brown, The Illustrations of William Makepeace Thackeray; Monsarrat, An Uneasy Victorian; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 216-217.

MURRAY HERBERT TINKELMAN
born 1933

American painter, designer, illustrator, printmaker, and author, born in Brooklyn, New York. After graduating from the High School of Industrial Art in New York, now called the High School of Art and Design, Tinkelman began a two year stint in the army. Upon his release, he studied for two years at the Cooper Union Art School, and later attended the art school of the Brooklyn Museum.

In 1956, Tinkelman began working as a commercial illustrator, represented by the firm of Charles E. Cooper, Inc. With the dissolution of the studio in 1964, he turned to free-lance illustration. The publications to which he has contributed include The Saturday Evening Post, Musical America, Metronome, American Heritage, the New York Herald-Tribune and the New York Times. Tinkelman has also illustrated several children's books, fantasy book covers, western book covers and made a series of drawings for the National Park Service. He published Rodeo Drawings of Murray Tinkelman in 1983, and The Illustrations of Murray Tinkelman in 1980.

Active in the field, Tinkelman has taught illustration at the Parsons School of Design and the College of Visual and Performing Arts at Syracuse University.

Bibl.: Who's Who in American Art, 1966; The Illustrations of Murray Tinkelman; Reed, The Illustrator in America, 1880-1980, p. 345; Copyright Monograph File, Library of Congress.

JAMES JACQUES JOSEPH TISSOT
1836-1902

French painter, illustrator, caricaturist, and printmaker, born in Nantes, moved to Paris in late 1856 or early 1857, where he studied under Louis Lamothe and Hippolyte Flandrin, and at the Ecole des Beaux-Arts. Tissot first exhibited at the Paris Salon of 1859, and in 1869 contributed the first of numerous caricatures to the British edition of Vanity Fair.

From 1870 to 1871, Tissot actively participated in the siege of Paris and possibly the Commune, then fled to England where he settled in London. He successfully established himself as a professional artist, continuing to produce caricatures for Vanity Fair until 1877, and exhibiting at the Royal Academy from 1872 through 1876 and again in 1881. Between 1876 and 1886, Tissot undertook the publication of his prints, and in 1880 received the honor of election to the Royal Society of Painters and Etchers.

Profoundly moved by the death of his mistress, and due to other circumstances, he returned to Paris in 1882, eventually turning to the Catholic church and to spiritualism. This change in personal direction subsequently came to be reflected in his work by his choice of religious subject matter. Several visits to the Holy Land (1885-86, 1889 and 1896) culminated in the publication of the so-called 'Tissot Bible' or *La Vie de Notre Seigneur Jesus Christ* (1896-97), as well as a series of drawings based on the Old Testament. The latter, in progress at the time of the artist's death, was completed by others.

Bibl.: Benezit; Rhode Island School of Design, James Jacques Joseph Tissot 1836-1902: A Retrospective Exhibition; Wentworth, James Tissot.

BARNEY TOBEY **1906-1989**

American cartoonist and illustrator, born in Manhattan, Tobey studied at the New York School of Fine and Applied Arts, now known as Parson's Art School, for one year. He then quit to join the art department of Batten, Barton, Durstine and Osborn advertising agency, where he remained for six years. Some of his commercial art appeared in Life in the 1930s. While at the agency, he attempted three cover designs for The New Yorker, all of which were accepted. He worked as a free-lance illustrator, doing commercial work, and regularly submitted cartoons to The New Yorker. During that time, he continued his studies, taking night classes at the Art Students League with

Boardman Robinson and others. He became affiliated with the Weaver Syndicate by the early 1930s, through which he distributed his cartoons. He published cartoons in Liberty during the 1940s. Tobey illustrated several children's books, including Captain Joe and the Eskimo (1943) and Theodor Geisel's I Wish That I Had Duck Feet (1965), and wrote B. Tobey of The New Yorker. Until the end of his life, Tobey worked as a contract artist for The New Yorker, which published more than 1,200 of his cartoons.

Bibl.: Tobey, B. Tobey of The New Yorker; Syracuse University, New York, New Yorker; Editor & Publisher, Aug. 29, 1931, p. 66; Life 1933; Obit., New York Times, Mar. 28, 1989, p. B6; Lariar, Liberty Laughs Out Loud.

CLAUDE ELDRIDGE TOLES ("Hugh Morris") 1875-1901

American cartoonist, who was born and grew up in Elmira, New York and worked as a cartoonist for the Elmira Telegram in 1893 after starting his working career as a clerk. Editorial cartoonist for the Washington Post in 1894. His work appeared in the Texas Sandwich a humorous periodical, as well as the Canadian magazine Toronto Saturday Night. He returned home in 1895 to recover from pneumonia. Cartoonist who worked for the New York Herald as a freelance cartoonist in 1896. In 1898, he went to Baltimore to work for the International Syndicate which distributed his work nationally. He joined the Baltimore Sketch Club while there. His work was distributed to the Philadelphia Press between 1899 and 1901. He soon rose to the position of art director. He created The Reverend Fiddle D.D. for the New York Journal in 1898. He also contributed cartoons to Puck and Judge. He drew under his own name and several aliases, including Hugh Morris. At the time of his death, he had formed the Baltimore Illustration Syndicate. He died of Bright's Disease – kidney failure – on December 16, 1901 in Cornwall-on-the-Hudson, New York, while visiting his in-laws. He was buried in Elmira, New York. Editorial cartoonist Tom Toles is not related.

Info from: "Guide to the SFACA Collection: Newspaper Comic Strips, series II: comic strips – Philadelphia Press," Ohio State University, http://cartoons.osu.edu/finding_aids/sfaca/philadelphia_press.html , 10/04/2011 {See Swann Collection}; "Claude Eldridge Toles

Collection (1875-1901), <http://charleywag.wordpress.com/> , 06/11/2013; "News of Yore: The Life and Times of C.E. Toles," Stripper's Guide Blog, entry for March 3, 2012, http://strippersguide.blogspot.com/2012_02_26_archive.html , 06/11/2013; "Wellknown Cartoonist Dead," Westfield (N.Y.) Republican, December 18, 1901, p. 2; Mike Rhode, "Claude E. Toles exhibit at the Cosmos Club," ComicsDC Blog, entry for October 25, 2016, <http://comicsdc.blogspot.com/2016/10/claude-e-toles-exhibit-at-cosmos-club.html> , 10/25/2016

FELIKS TOPOLSKI

1907-1989

Polish painter, illustrator, commercial artist, muralist, author, theatrical set and costume designer, born in Warsaw, Topolski studied at the Warsaw Academy of Fine Arts (1927-32), attended the Officers' School of the Artillery Reserve in Poland, then experienced a period of self-tutoring in art in Italy and Paris. He published his first works in Cyrulik Warszawski (1928), and continued contributing to that magazine. In 1935, he settled in England, becoming a British subject twelve years later.

From 1940 to 1945, Topolski served as a war artist. He received many commissions for paintings and murals, including the noteworthy Coronation of Elizabeth II for Buckingham Palace (1958-60). He has also contributed to such periodicals as Fortune, Harper's Bazaar, The Illustrated London News, Look, Picture Post, The Tatler, and Vogue. He began publishing Topolski's Chronicle, a fold-out pamphlet in which he graphically recorded his impressions of world events, in 1953.

Topolski wrote and illustrated numerous books, including Britain in Peace and War (1941), Bernard Shaw's Pygmalion (1942), 88 pictures (1951), Holy China with Conor Cruise O'Brien (1968), Paris Lost (1973) and the autobiographical Fourteen Letters (1988). He has also produced and contributed to programs for the BBC and CBS television networks. A British citizen since 1947, he died in London in 1989.

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Who's Who (British ed.), 1982, 1986; Who's Who in Graphic Art; "Feliks Topolski: World view from underneath the arches," The

Times (London), Aug. 25, 1989, p. 12; www.felikstopolski.com from http://www.muzeumkarykatury.pl/BBBmuzeum/framesets/artysci_fram eset.html

JAMES TREMBATH
active 1920s and 1930s

American cartoonist published drawings in Judge magazine as a regular feature artist in the 1920s and 1930s. In March of 1933 he took over Jefferson Machamer's feature, *Laughs from the Shows*, which provided illustrations for theater reviews. His feature ran in nearly every issue during mid-1930s. He adapted Machamer's illustration style at that time.

Bibl.: Judge, vols. 96-114 (1929-1938).

BUFORD TUNE
born 1906

American cartoonist studied at the Abilene Christian College and the Chicago Academy of Fine Arts. In the 1930s he produced movie advertising for Paramount Studios and contributed cartoons to publications including The Saturday Evening Post. By 1931 he had become affiliated with the Eastern Color Printing Company. His syndicated cartoons include *Doings of the Duffs* (1928-31), and *Dotty*, also known as *Dotty Dripple*, which began in 1944 and ran into the early 1970s. Publishers Syndicate and Canada Wide Feature Service, Ltd. both distributed the latter strip during its long run.

Bibl.: Robinson, The Comics: An Illustrated History; Who's Who of American Comic Books; Editor & Publisher, Aug. 29, 1931, p. 66; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 68; "Syndicated Features Listed by Authors," Editor & Publisher, July 29, 1972, p. 52-A.

DICK TURNER
born 1909

American cartoonist, born in Indianapolis, studied at the John Heron Art Institute, DePauw University, Chicago Academy of Fine Arts, and the Cleveland Art School. He wrote and drew the cartoon panel, *Carnival*, which began in 1940 and continued to run through the late 1970s. NEA distributed the cartoon.

Bibl.: Who's Who in American Art, 1980; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 68; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1977, p. 54S.

LESLIE TURNER **1899-1988**

American cartoonist and illustrator, born in Cisco, Texas. Turner studied at Southern Methodist University and trained in art at the Chicago Academy of Fine Arts for six weeks. After a period of free-lance work in Dallas in the mid-1920s, Turner moved to New York where he contributed to such periodicals as Redbook, The Ladies' Home Journal, and The Saturday Evening Post. In 1926, he illustrated Henry Augustus Shute's book, Plupy, Beany and Pewt. He left New York for Colorado in 1929, where he remained for three years, continuing to free-lance.

In 1937, Turner began working for Roy Crane on his comic strip, *Wash Tubbs*, ghosting for him when he travelled to Europe. He inherited the daily strip from its creator when Crane left to draw *Buz Sawyer* for King Features in 1943. He eventually assumed responsibility for the Sunday page as well, drawing it from October 1952 until January 1960. Turner continued to produce the daily strip, renamed *Captain Easy* in the late 1940s, until his retirement in 1969.

Bibl.: Horn, World Encyclopedia of Comics; Who's Who in American Art, 1940-41; Green and Walker, National Cartoonists Society Album, 1980; Goulart, The Encyclopedia of American Comics; Larson, American Illustration, 1890-1925, p. 143.

V

RAEBURN VAN BUREN **1891-1987**

American illustrator and cartoonist, born in Pueblo, Colorado. Prior to a brief attendance at the Art Students League in New York, he worked as a sketch artist for the Kansas City Star (1909-12), where he developed a relationship with Courtney Ryley Cooper for whom he later illustrated many stories. He also free-lanced as an illustrator and, after moving to New York in 1913, became a regular contributor to Life, Puck, and Judge. During World War I, he enlisted in the armed forces and served as art editor of the magazine Gas Attack while fighting with New York's 7th regiment. Van Buren became one of America's most sought after illustrators, publishing extensively in The Saturday Evening Post, Collier's, Redbook, Cosmopolitan, The New Yorker, Green Book, Esquire, and McCall's. King Features and McClure Syndicate also distributed his work.

In late 1937 Van Buren accepted an invitation from comic artist Al Capp, to collaborate with him on a strip. *Abbie an' Slats* was brought to public attention by United Feature Syndicate in the same year. Van Buren retired the strip in 1971, and retired from illustration as well.

Bibl.: Who's Who in American Art, 1982; Horn, World Encyclopedia of Comics; Contemporary Authors, vol. 103; Goulart, The Encyclopedia of American Comics; Stephen Harris, "Raeburn Van Buren," Cartoonist Profiles (June 1988), pp. 76-81.

CORNELIS THEODORUS MARIE VAN DONGEN ("KEES") **1877-1968**

Dutch painter and illustrator, born at Delfshaven, a suburb of Rotterdam in the Netherlands. Van Dongen trained at the Royal Academy of Fine Arts in Rotterdam under J. Strening and J.C. Heyberg for five years in the 1890s, and at the Boymans Museum.

He traveled to Paris in 1897, then returned to the Netherlands where he painted and worked as an illustrator for the Rotterdamsche Nieuwsblad and the Groenz. He returned to Paris in 1899 or 1900 where, until 1903, he assumed various jobs while producing drawings

for the periodicals L'Assiette au Beurre, Frou-Frou, Le Rab'lais, Le Rire, L'Indiscret, Gil Blas, and La Revue Blanche.

In 1904, he gained recognition through exhibitions at the Salon des Independents, the Salon d'Automne, and the gallery of Ambroise Vollard. In the Salon d'Automne of the following year, Van Dongen exhibited with the group of artists dubbed "Les Fauves" (the Wild Beasts). In 1908, he received an invitation to exhibit with the German Expressionist group, Die Brucke.

In the ensuing years Van Dongen traveled to Holland, Italy, Spain, Morocco, Egypt, and the United States, where he participated extensively in individual and group shows. He became a naturalized French citizen in the late 1920s.

Bibl.: Diehl, Van Dongen; Steadman and Sutton, Cornelis Theodorus Marie Van Dongen; Naylor, Contemporary Artists.

STEPHEN WILSON VAN SCHAICK
ca. 1850-1920

American illustrator, trained in France under Gerome. When he returned to the United States, his work appeared in such magazines as Harper's Bazaar, Life, and Scribner's Monthly. He illustrated John Bangs' The Lorgnette (1886). In 1890, he worked as an artist in Manhattan, which he continued to do until his death in 1920. He specialized in society drawings for Life, for which he worked as a staff member, to which he affixed his signature, "Van." However, by 1887, Charles Dana Gibson had all but replaced him in drawing romantic themes.

Bibl.: William Henry Shelton, "The Comic Paper in America," The Critic, vol. 39 (Sept. 1901), p.234; Trow's New York City Directory, 1890, p. 2030; Trow's New York City Directory, 1897, p. 1483; Trow's General Directory of the Boroughs of Manhattan and Bronx, vol. cxiv, 1901, p. 1362; R.L. Polk & Co.'s Trow General Directory of New York City, vol. 132, 1920-1, p. 1831; Obit., New York Times, Feb. 27, 1920, p. 13; Downey, Portrait of an Era, p. 77.

ANDRES VAZQUEZ DE SOLA
born ca. 1936 or 1937

Spanish caricaturist, illustrator and painter, born in San Roque, Cadiz, Spain. Just before the Spanish Civil War, Vazquez attended the Ilustre Colegio de Teólogos y Juristas del Sacromonte in Granada. He worked as a journalist for the newspaper, Madrid, but as the army controlled Spain, he went into exile in France in 1959. He spent twenty years working on the mythical *Le Canard Enchaîné*. When he returned to Spain, Vazquez established the Centro Internacional de Estudios sobre el Humor in his home city of Cadiz. He maintained a studio in Madrid in the late 1980s. He has written and illustrated several books, including the autobiographical *La Triste vie d'un homme triste* (1968); *El general Franquísimo, o La muerte civil de un militar moribundo* (1973); *Giscaricatures* (1975), a satiric volume about Valéry Giscard d'Estaing; and *Madrid Carigato* (1989).

Bibl.: Amon Carter, *Image of America in Caricature & Cartoon*; Vazquez, *Giscaricatures*; Vazquez, *Las Mujeres de mis Sueños* (1989).

JACQUES VILLON

1875-1963

French painter, draughtsman, and printmaker, born as Gaston Duchamp in Damville (Eure), Normandy. Villon, the older brother of artists Raymond Duchamp-Villon, Marcel Duchamp, and Suzanne Duchamp, received instruction in etching and engraving by his maternal grandfather, Emile Frederic Nicolle, in Rouen.

In 1894, after studying at the University of Paris, he returned to Rouen where he worked as a notary clerk, studied at the Ecole des Beaux-Arts, and began submitting drawings to the local illustrated papers, *Rouen Artiste* and *L'Etudiant*. He moved to Paris to study in the atelier of Cormon in 1895. He adopted the name Jacques Villon. By the turn of the century, Villon had produced his first lithographs, made posters for cabarets, and begun contributing to such Parisian illustrated periodicals as *L'Assiette au Beurre*, *Le Rire*, *Le Chat Noir*, *Gil-Blas*, *L'Etudiant*, *Cocorico*, *Frou Frou*, and *Le Corrier Francais*.

In 1910, he ceased working for the illustrated periodicals, in order to devote himself to painting. In the course of this endeavor, he adopted Leonardo da Vinci's system of "pyramidal vision," and gradually moved toward cubism, and geometric abstraction.

From 1922 to 1930, out of financial need, Villon undertook a major project to execute a series of aquatints published by Bernheim-Jeune, after the works of Cezanne, Renoir, Van Gogh, Matisse, Marcel

Duchamp, and others. By 1945, he had begun to influence a younger generation of artists, having made his reputation with Fauvism, Cubism and abstract landscape paintings.

Villon was associated with the artistic and literary group, "Les XXX," formed in 1907, and later known as the Societe Normande de Peinture Moderne. He was also connected with the Section d'Or (1912), and participated in the 1913 Armory Show in New York. He exhibited his work with the Abstraction-Creation group from 1932 to 1933, along with his brothers and sister. In 1961, he was internationally recognized in a major exhibit, Cent Tableaux de Jacques Villon, at the Galerie Charpentier in Paris.

Bibl.: Naylor, Contemporary Artists; Robbins, ed., Jacques Villon; International Galleries, Chicago, Master of Graphic Art Jacques Villon 1875-1963; Kery, Great Magazine Covers of the World.

W

MAKOTO WADA **born 1936**

Japanese cartoonist, caricaturist, illustrator, and author, born in Soaka, trained at the Tama College of Art in Tokyo. In 1957, Wada produced a film for the Toshiba Electric Company and sometime after that, joined the staff of the Light Publicity Company. In 1965, he founded and served as art editor of Hanashi No Tokushu, a magazine of political satire. In addition to designing covers for popular periodicals, Wada has also written and illustrated articles, scripts and books, including Otanoshimi wa korekara da (1975), Bigin za bigin (1982), Wada Makoto sotei no hon (1993) and Ginza kaiwai dokidoki no hibi (1993).

Bibl.: Amon Carter, The Image of America in Caricature & Cartoon; Library of Congress.

JAMES ALBERT WALES **1852-1886**

American cartoonist, born in Clyde, Ohio. After finishing school, Wales moved first to Toledo, and then to Cincinnati to study wood engraving. In search of steady employment, he moved once again, to Cleveland, to work for The Cleveland Leader, which assigned him to cover the 1872 presidential campaign. In 1873, he moved to New York where he worked on Frank Leslie's Illustrated Newspaper (1876-1879), Harper's Weekly (1874) and Wild Oats (1873-75). He became a chief contributor to the latter. Two years later, he traveled to London, where he contributed drawings to Judy, Illustrated Sporting and Dramatic News and The London Illustrated News.

Upon returning to New York he worked briefly for Frank Leslie and the New York Daily Graphic, before Joseph Keppler hired him to work for Puck in 1877. He soon earned recognition for his series of political portraits entitled, *Puck's Pantheon*, and for his cover drawings and double-page spreads.

In 1881, Wales left Puck to become a founder and co-investor in the satirical weekly, Judge. However, the journal's future remained

bleak under his management so, in March 1884, he sold his share and switched to drawing cartoons for Pulitzer's New York World. He also contributed to The Morning Journal, The Journalist, Jingo and Snap. He rejoined Puck in 1885, but died prematurely a year later.

Bibl.: Horn, World Encyclopedia of Cartoons; Feaver, Masters of Caricature; Dictionary of American Biography; Who Was Who in America; West, Satire on Stone, p. 241, 433-434; "Zim autobiography," Cartoonist Profiles (Dec. 1981), p. 65.

SIR LESLIE MATTHEW WARD ("SPY") 1851-1922

British caricaturist and portrait painter, born in London, the son of the artists Edward Matthew and Henrietta Ward. He was educated at Eton, and then, in accordance with his father's wishes, studied architecture with Sydney Smirke. Later, Ward entered Carey's Art School (formerly Sass's School of Art) and the Slade School in preparation for his entrance into the Royal Academy Schools. Afterwards, he painted portraits and exhibited at the Royal Academy.

In 1873, Vanity Fair editor and publisher Thomas Gibson Bowles hired Ward to produce caricatures for his magazine. In the following year he also began drawing caricatures for The Graphic, although he is best remembered for the massive body of likenesses signed with the sobriquet "Spy," which he produced for Bowles' periodical. Since his association with Vanity Fair lasted for some forty years, he became the best known and most prolific artist for that periodical. Ward enjoyed creating caricatures of the landed gentry, and ventured into the world of cricket, horse racing, and other sporting activities associated with England's high society.

In recognition of his accomplishments, Ward was elected to the Royal Society of Portrait Painters in 1891 and, in 1918, was knighted.

Bibl.: Ward, Forty years of 'Spy'; Houfe, Dictionary of British Book Illustrators and Caricaturists; Waters, Dictionary of British artist Working 1900-1950; March, The Jockeys of Vanity Fair; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 231.

COULTON WAUGH

1896-1973

American painter, cartoonist, and author, born in St. Ives, West Cornwall, in England. Waugh, the son of marine painter Frederick J. Waugh, and grandson of painter Samuel Bell Waugh, came to the United States in 1908. He studied art with his father, and at the Art Students League in New York (1917-18) where he was instructed by George Bridgman. Early on he worked as a textile designer, illustrator, and cartoonist for the New York World and the New York Tribune (1918-19), and contributed illustrated articles to yachting magazines and to Boy's Life. In 1934, he was chosen by the Associated Press to replace Milton Caniff on the Dickie Dare comic strip and drew it, with a few sabbaticals, until 1957. He took time off in 1945 to write and draw Hank for the newspaper, P.M., returning to the strip following the publication of his book, The Comics in 1947. Upon its publication he spent his time painting, drawing, writing, and teaching. From 1960 to 1970, Waugh produced the panel Junior Editors for the Associated Press. He also wrote the books How to Paint with a Knife (1971) and Landscape Painting with a Knife (1974).

Bibl.: Who Was Who in America, vol. 6; Horn, World Encyclopedia of Comics; Obit., New York Times, May 27, 1973, p. 39; Goulart, The Encyclopedia of American Comics.

PAUL WEBB

born 1902

American cartoonist and illustrator, born in Towanda, Pennsylvania, trained at the Philadelphia Museum School of Industrial Arts and at the Pennsylvania Academy of Fine Arts, in the 1920s before contributing regularly to magazines such as Life, The New Yorker, Judge, Collier's, and College Humor. In 1934, he created The Mountain Boys, a hillbilly cartoon regularly featured in and then syndicated by Esquire magazine starting in 1935. The strip ended before 1940. Later, Columbia Features syndicated from the mid-1950s to the mid-1970s. During the 1950s, Brown and Bigelow reproduced much of his artwork.

Webb is the author of Comin' Round the Mountain (1938), Keep 'em Flyin' (1942), and The Mountain Boys (1957).

Bibl.: Who's Who in American Art, 1966; Horn, World Encyclopedia of Cartoons; Goulart, The Encyclopedia of American Comics; Who Was Who in American Art, p. 664; Copyright Monograph File, Library of Congress; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1956, p. 68; "Syndicated Features Listed by Authors," Editor & Publisher, July 29, 1972, p. 52-A.

GILBERT THOMAS WEBSTER ("TOM")

1890-1962

British cartoonist, caricaturist and animator, born in Bilston, Staffordshire, England. He began working for the Great Western Railway at the age of 14. He drew in his spare time, and before the age of twenty, without any formal training, received a monetary prize from the Birmingham Weekly Post for one of his comic drawings. This success led to a position with the Birmingham Sports Argus where he remained for four years. Anticipating the elimination of sports cartooning in the face of photography, Webster created an innovative cartoon which portrayed events in a series of sketches provided with a running commentary. Prior to military service in World War I, Webb worked briefly as a political cartoonist for the socialist Daily Citizen in London. In 1913, after a year as a political cartoonist, he returned to drawing sports cartoons. He served with the Royal Fusiliers in France during World War I, and returned to England as an invalid in 1917. In 1919, he became a sports cartoonist for the Daily Mail, soon earning a national reputation. By 1920, his cartoons were so popular that the newspaper published compilations annually. The Mail sent him on a working holiday to America, where he gained recognition. He returned several times to attend prize fights and visit Hollywood. By 1924, he received the highest salary of any cartoonist in the world. As a result of the decline of public sports events and the limitation of space for cartoonists in newspapers during World War II, Webster retired in 1940. He entertained troops and served as a war correspondent. In 1944, he resumed his career, working for the Kemsley Newspapers, Sunday Empire News. In 1953, he switched to the London News Chronicle where he spent three years, before making his retirement permanent.

Webster also worked in non-newsprint media. He experimented with animation, and was instrumental in producing the revue, *Cartoons*, at the Criterion Theater in London (1924). His humorous portrayals were projected on a screen in Trafalgar Square

during the announcement of the 1929 general elections and, in 1936, he produced sporting murals for the gymnasium of the ocean liner, Queen Mary. Compilations of his work include Tom Webster Among the Sportsmen (1919) and Tom Webster's Annual.

Bibl.: Feaver, Masters of Caricature; Horn, World Encyclopedia of Comics; Obituaries from the Times; A. R. Adams, "Tom Webster," Cartoonist Profiles (June 1986), pp. 26-33; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 233-234.

HAROLD TUCKER WEBSTER **1885-1952**

American cartoonist and comic artist, born in Parkersburg, West Virginia, Webster showed an early interest in art and began drawing around the age of seven. As a teenager he published his first illustration in Recreation magazine, and drew for the weekly newspaper in Tomahawk, Wisconsin where he was raised. Around 1901, he moved to Chicago to train at the Frank Holmes School of Illustration, an effort which abruptly ended when the school closed down three weeks after his arrival.

In 1902, Webster moved to Colorado where he contributed drawings to the Denver Republican and the Denver Post. Later, he sold what were described by one source as "illustrated jokes," to The Chicago American. He then worked as a comic artist for the Chicago Daily News (1903-05), and as editorial cartoonist for the Chicago Inter-Ocean (1905-08), before switching to the Cincinnati Post where he spent the next couple of years.

In 1911, Webster traveled abroad extensively, then settled in New York City, drawing cartoons primarily for the Associated Newspapers. He became a member of the New York Tribune staff in 1919, a position he maintained for four years before joining the New York World. During his stay at the World Webster created Egbert Smear, featured character of the comic, *The Man In the Brown Derby*. He also invented Caspar Milquetoast of the series *The Timid Soul*, whose last name became synonymous with a meek and unassertive person. In 1931, Webster returned to the merged Herald Tribune, an association which continued until the close of his career.

The numerous series titles of his cartoons include *The Thrill That Comes Once in a Lifetime*, *How To Torture Your Wife/Husband*,

Bridge, Trailer Tintypes, Our Boyhood Ambitions, and They Didn't Speak Our Language. The list continues with *And Nothing Can Be Done About It, The Boy Who Made Good, Poker Portraits, The Beginnings of a Beautiful Friendship, and Are You Listening?*

Webster won the 1948 Peabody Award for his series The Unseen Audience, a satire on radio, and wrote and illustrated many books. A collection of his work, The Best of H.T. Webster, was posthumously published in 1953.

Bibl.: Dictionary of American Biography, suppl. 5; Who Was Who in America, vol. 3; Horn, World Encyclopedia of Comics; Goulart, The Encyclopedia of American Comics.

CLIVE WEED **1884-1936**

American cartoonist and illustrator, born in Kent, Orleans County, New York, Weed graduated from the Pennsylvania Academy of Fine Arts in 1903 where he had studied under Thomas Anshutz. He then traveled abroad to continue his studies in Paris. Upon his return to the United States, Weed spent the earliest years of his career in Philadelphia, working for the Record (1910) and the Press (1911-1920). By 1913, he was in New York producing illustrations for the Evening Sun, switching in that same year to the New York Tribune where he eventually succeeded Boardman Robinson as chief editorial cartoonist. Two years later, he was back in Philadelphia working for the Public Ledger, a position which he held until 1918. Weed contributed to an array of such other periodicals as Collier's, The New Republic, The Nation, Life, and Leslie's Weekly. He also worked as a staff cartoonist for Judge for thirteen years. He also served as editorial cartoonist of the Evening World entering into contract with King Features Syndicate.

Bibl.: "Cartoonists as they see themselves," Literary Digest, vol. 117 (Jan. 20, 1934), p. 9; Who Was Who in America, vol. 1; Horn, World Encyclopedia of Cartoons; Obit., New York Times, December 28, 1936.

CHARLES GEORGE WERNER **born 1909**

American editorial cartoonist from Marshfield, Wisconsin, Werner's only training in art consisted of a correspondence course. He studied at Oklahoma City University and Northwestern University, then began his career as an artist and photographer with the Springfield Leader-Press in Missouri, where he spent five years. He left to join the Daily Oklahoman in 1935, becoming its principal editorial cartoonist in 1937. During his tenure with the newspaper, he earned the Pulitzer Prize (1938) before leaving in 1941 to work for the Chicago Sun. Since 1947 he has served as the editorial cartoonist for the Indianapolis Star.

Bibl.: Who's Who in American Art, 1984, 1993-94; Who's Who in America, 1992-93; Horn, World Encyclopedia of Cartoons; Chase, Today's Cartoon.

RUSSELL CHANNING WESTOVER **1886-1966**

American cartoonist, originally from Los Angeles, California, Westover studied at the Mark Hopkins Institute of Art in San Francisco. He first worked as a sports cartoonist for the San Francisco Bulletin (1904-08), next for the Oakland Herald (1908-10), and then for the San Francisco Chronicle (1910-14) and San Francisco Post (1914). At the latter he created his first comic strip, a baseball series entitled, *Daffy Dan*. Around World War I, he switched to the New York Herald where he created the nationally syndicated comic strips, *Snapshot Bill* and *Fat Chance*. Subsequently, he worked as a free-lance artist, contributing to Life and Judge magazines between 1918 and 1921.

In 1921, Westover joined King Features Syndicate which released his working girl comic, *Tillie the Toiler* that year. As a result of its huge success with readers, several books and a film based on the strip, followed. Beginning in 1926 it was accompanied on Sundays by another Westover creation, *The Van Swaggers*, which ran until the 1950s. Westover retired from King Features in 1954.

Bibl.: Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 4; Obit., New York Times, March 7, 1966, p. 27; Goulart, The Encyclopedia of American Comics.

EDGAR WHEELAN ("ED")

1888-1966

American comic strip artist, Born in san Francisco, California, Wheelan was influenced by his mother Albertine Randall, artist of the 1910s comic strip, *The Dumb Bunnies*. A graduate of Cornell University, he began his career as art editor on the Cornell Widow. He then drew comic illustrations for the Brooklyn Standard-Union. He first worked as a cartoonist at Hearst's San Francisco Examiner, and then at Hearst's New York American. He drew comic strips for the latter, the most successful of which was *Old Man Experience*. During this time he also created *Midget Movies* (1918), a satire on the cinema.

He left the Hearst papers around 1920, signing up with the George Matthew Adams Service where he originated a similar feature, *Minute Movies* (1921 or 1922). Initially a huge success, the strip declined in the late 1930s and most newspapers cancelled it, so Wheelan drew it for Flash Comics. He attempted to produced a circus feature, *Big Top*, but it flopped. Wheelan never sold another comic strip.

Fortunately, he continued his career as a comic book artist. Flash Comics adopted his successful strip under the title, *Flash Picture Novels*. In December 1940, Wheelan brought out *Minute Movies* in Flash Comics issue no. 12, where it appeared in color for the first time. He produced forty three new editions of the comic, creating animated cartoons, comedy shorts, and travelogues.

Wheelan also produced *The Adventures of Padlock Holmes* for Champ Comics and Speed Comics. He developed the characters Fat and Slat in it, which went on to become part of an EC Comics quarterly. Wheelan retired in the 1950s and took up painting.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics; Goulart, The Great Comic Book Artists; Editor & Publisher, Aug. 19, 1939, p. 60.

EDWARD J. WHEELER circa 1848-1933

British book and magazine illustrator and painter, contributed to Punch from 1880 to 1902, and The Cornhill Magazine in 1883. He illustrated Tristram Shandy (1894) and The Captains Room (1897).

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists, 1800-1914, p. 495; Peppin & Micklethwait, British Book Illustrators of the Twentieth Century; Waters, Dictionary of British Artist Working 1900-1950.

BEN WICKS **1926-2000**

Canadian editorial cartoonist, born in London, England. His only formal art training consisted of two weeks of study at Camberwell School of Art. He emigrated to Canada in 1957, holding various jobs and drawing in his spare time. The Saturday Evening Post first published his work and eventually he began drawing editorial cartoons for the Calgary Albertan. Upon moving to Toronto in the 1960s, he accepted a job as editorial cartoonist with the Toronto Telegram. The Toronto Telegram News Syndicate distributed his cartoons under the title *First Call* during the 1960s. Wicks also contributed to The Observer (London), and created *Captain Squid*, a weekly comic strip for Weekend Magazine. In 1975, he created *The Outcasts*, a comic strip based on political satire.

During the 1980s he worked with Ted Martin and other Canadian cartoonists to launch an organization, which although not limited to cartoonists, centered around Wick's city of Toronto. In 1986, he worked with other North American cartoonists to organize "Cartoonists for Africa," an attempt to publicize world hunger and to raise money for its elimination. In 1993, his cartooning continued to draw attention, as he attacked such issues as drug abuse.

Wicks had distributed his drawings through the Los Angeles Times Syndicate and, since 1975, by the Toronto Sun. He wrote and illustrated several books, including Ben Wick's Women (1973), Ben Wicks' Canada (1976), Wicks (1980), and Ben Wicks' Etiquette (1981).

Bibl.: Horn, World Encyclopedia of Cartoons; Desbarats and Mosher, The Hecklers; Rosen, "Canadian Drawing Board," Target (Spring 1983), p. 27; Rosen, "Canadian Drawing Board," Target (Winter 1986), p. 34; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1966, p. 80; "Syndicated Features Listed by Authors," Editor & Publisher, July 28, 1984, p. 60S; Canadian Periodical Index, vol. 46 (1993), p. 1531; Wikipedia page, http://en.wikipedia.org/wiki/Ben_Wicks

FRITZ WILKINSON
1910 or 1911-1966

American cartoonist and illustrator, born in San Jose, California. Wilkinson received art instruction in Los Angeles then, in 1930, moved to New York where he contributed to Life, Judge, Ballyhoo, Collier's, and Liberty. He also produced drawings for advertisements, and cartoons and cover designs for The New Yorker, The Saturday Evening Post, Look, Esquire, The Ladies' Home Journal, The New York Herald-Tribune Magazine, and The Philadelphia Bulletin Sunday Magazine. In addition, Wilkinson penned a cartoon called *That'll Be the Day* for the Bell Syndicate.

Bibl.: Who's Who in American Art, 1940-41; Obit., New York Times, Sept. 26, 1966.

GILBERT WILKINSON
1891-195-?

British cartoonist and illustrator, born in Liverpool, England, attended the Liverpool Art School, then studied in London at the Bolt Court and Camberwell art schools. Following his academic training, he served for seven years as an apprentice to a color printing firm, Nathaniel Lloyd. He began his career as a cartoonist by submitting work to the Morning Leader while still employed by Lloyd's. He then became a regular contributor to such leading papers and magazines as the London Opinion, Punch, and the Strand Magazine, and for twenty years designed covers for Passing Show. He also published cartoons in the American humor magazines Judge and Life, and drew story illustrations for Cosmopolitan. In 1936, Wilkinson received offers for positions on both The Saturday Evening Post and Life, but turned them down to remain in London where he continued to work for Passing Show until its merger with Illustrated. Around the start of World War II, he began his association with the Daily Herald for which he produced the comic features *What a War* and *What a Life*, both compiled into book form in the 1940s. He worked for the Sun during the last years of his life.

Bibl.: Horn, World Encyclopedia of Cartoons; Bradshaw, They Make Us Smile; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 238.

FRANK HENRY WILLARD
1893-1958

American comic strip artist, born in Anna, Illinois, Willard took night classes at the Chicago Academy of Fine Arts in 1913. By 1914 he sold political cartoons to Chicago newspapers. In that same year, he found steady employment with the Chicago Herald for which he produced comic strips including *Tom, Dick and Harry*. He remained with the Herald until entering the Army in October 1917. After serving with the Allied Expeditionary Forces (1918-19), he settled in New York City, where he worked for King Features Syndicate from 1920 to 1923. He lived with fellow comic strip artist Billy DeBeck and assisted him on *Barney Google* while he searched for employment. During this time he drew a comic strip entitled *The Outta Luck Club*, and substituted for Jean Knott on *Penny Ante*.

Next, Willard was chosen by publisher Joseph Patterson to develop and produce the comic strip *Moon Mullins*, first published in 1923, for the Chicago Tribune-New York News Syndicate. Ferd Johnson, who eventually took over the strip, assisted him from the start. Willard followed this success with a four-panel Sunday feature, *Kitty Higgins*, published between 1930 and the early 1960s. Ferd Johnson continued *Moon Mullins* after the artist's death.

Bibl.: Dictionary of American Biography, suppl. 6; Horn, World Encyclopedia of Comics; Who Was Who in America, vol. 4; Goulart, The Encyclopedia of American Comics.

ADOLPHE LEON WILLETTE
1857-1926

French painter, draughtsman, caricaturist, lithographer, and writer, born in Chalons-sur-Marne. He studied under Cabanel at the Ecole des Beaux-Arts, and exhibited at the Salon de la Societe des Artistes Francais in 1881. Willette contributed humorous and political drawings to various magazines, including Le Chat Noir, Le Courrier Francais, Le Triboulet, Le Rire, Le Figaro, and L'Assiette au Beurre,

and founded the short-lived journals Le Pierrot (1888-89), Le Pied de Nez, and La Vache Enragee. In 1910, he helped to establish the periodical Les Humoristes.

Besides illustrating books, Willette created posters, designed tapestries for the Gobelins firm, and painted frescoes for cafes, dance halls, and the staff room of the Paris city hall. He published his autobiography, Feu Pierrot in 1919. Collections of his drawings include Pauvre Pierrot (1887), Chanson d'Amour (1898), Oeuvre Choisies (1901), Cent Dessins de Willette (1904), and Sans Pardon! (1914-17).

Bibl.: Benezit; Osterwalder, Dictionnaire des Illustrateurs; Horn, World Encyclopedia of Cartoons; Kunzle, The History of the Comic Strip, chapter 9.

CHARLES WILLIAMS **active 1797-1830**

British illustrator and etcher worked for the printseller, Fores, as the chief caricaturist until George Cruikshank displaced him in 1815. He published his early work under the pseudonyms 'Argus' and 'Ansel.' He imitated James Gillray's style. He began to favor realism over caricature later in his career, increasingly working as a book illustrator. His work appeared in A. Thornton's Post Captain or Adventures of a True British Tar by a Naval Officer (1817), My Cousin in the Army (1822) and The Tour of Dr Prosody (1821).

Bibl.: Houfe, The Dictionary of British Book Illustrators and Caricaturist 1880-1914; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 238-239

GAAR CAMPBELL WILLIAMS **1880-1935**

American cartoonist, born in Richmond, Indiana. Williams studied at the Cincinnati Academy of Fine Arts during his high school summer vacations, and then, for two years beginning in 1901, he attended the Art Institute of Chicago. At the outset of his career, in 1904, he created commercial illustrations, sheet music covers, and advertising layouts in Chicago. He then switched to newspaper work,

illustrating short stories for the Chicago Daily News and studying political cartoons under the tutelage of Luther Bradley. In 1909, Williams became an editorial cartoonist for the Indianapolis News, a position he held until 1921 when he joined the staff of the Chicago Tribune. It was during this time that he created his noted panels, *Just Plain Folks* and *Among the Folks in History*, as well as the comic strip *Mort Green* (1931).

Williams gained broader public exposure through the distribution of his cartoons by the Chicago Tribune-New York News Syndicate. Posthumous anthologies of his work include Among the Folks in History (1947) and How to Keep from Growing Old (1948).

Bibl.: Dictionary of American Biography, suppl. 1; Who's Who in American Art 1936-37; Williams, Among the Folks in History; Brandenburg, "Gaar Williams forsook political for human interest cartoons," Editor & Publisher, Oct. 17, 1931, p. 42.

GLUYAS WILLIAMS

1888-1982

American cartoonist and illustrator, born in San Francisco, California. Williams graduated from Harvard University in 1911, having served as art editor of the Harvard Lampoon. He then spent time in Paris studying art at Colarossi's. He returned to the Boston area, becoming art editor of The Youth's Companion. He next worked as a cartoonist and caricaturist for the Boston Transcript, and, around 1918, began contributing to Life magazine. He worked steadily for Life until 1930, meanwhile submitting drawings to The New Yorker. Collier's and The Boston Journal also featured his work. In 1922, the Bell Syndicate hired him to produce the daily panel, *Suburban Heights*.

Williams, who retired in 1953, illustrated innumerable books by such authors as Robert Benchley, Edward Streeter, and Corey Ford. Published compilations of his work include Fellow Citizens (1940), Gluyas Williams Gallery (1957) and The Best of Gluyas Williams (1971).

Bibl.: Horn, World Encyclopedia of Cartoons; Who's Who in American Art, 1976; Obit., New York Times, Feb. 15, 1982.

JAMES ROBERT WILLIAMS

1888-1957

American comic strip artist, born in Halifax, Nova Scotia, Canada, Williams spent his boyhood in Detroit, then left home while still in his teens to make a living by working in various occupations. While working as a machinist, he designed the cover for his company's catalog. Hopeful of getting more work published, he actively submitted ideas for comic strips to numerous syndicates. Meanwhile, he worked as a cowhand on the Frank McMurray Ranch in White Sands, New Mexico, and joined the United States Army. In 1922, Newspaper Enterprise Association in Cleveland finally hired Williams to pen an original feature, *Out Our Way*, in which he covered such topics as "Born Thirty Years Too Soon" and "Why Mothers Get Gray." He drew on his earlier experiences in drawing the strip, which often included western themes. Williams never drew the Sunday page, *Out Our Way, with the Willits*, which was ghosted by various artists. The strip brought him great commercial success, and his work was published in over 700 newspapers. Other artists took over *Out Our Way* after his death.

Bibl.: Obit., New York Times, June 19, 1957; Who Was Who in America, vol. 3; Horn, World Encyclopedia of Comics; Sheridan, Classic Comics & their Creators; Goulart, The Encyclopedia of American Comics; Horn, Comics of the American West, pp. 20-21.

ROY WILLIAMS

1907-1976

American cartoonist and television personality, born in Coleville, Washington. Williams was best known as the "Big Mouseketeer" on the popular weekly television show, *Mickey Mouse Club*. He majored in art as a high school student in Los Angeles and, in 1930, Walt Disney hired him to work as an animator. He continued his formal training at the Chouinard Art School in Los Angeles while he worked, and eventually rose from the position of story sketch man and gag artist, to art director. He also designed more than one hundred insignias for the Armed Forces on behalf of the Disney Studios during World War II, served as a consultant to the *Disney on Parade* traveling show, and in 1955, became familiar to millions of television viewers as one of the stars of the *Mickey Mouse Club*.

Williams contributed cartoons to such leading magazines as The New Yorker, The Saturday Evening Post, Collier's, American Legion, This Week, True, and Liberty until Disney asked him to stop. Published collections of his work include How's the Back View Coming Along? (1949) and The Secret World of Roy Williams (1957). Although he officially retired in 1972, Williams continued to contribute gags and stories to Disney Studios until his death.

Bibl.: TV Personalities, vol. 2, 1956; Phone conversation with the Disney Archives; Williams with forward by Jerry Colonna, How's the Back View Coming Along?; Peri, "Roy Williams an interview," Funnyworld, no. 17 (Fall 1977), pp.33-36.

GAHAN WILSON **born 1930**

American cartoonist and illustrator, originally from Evanston, Illinois. Wilson earned a degree from the Chicago Art Institute in 1952, and went on to publish drawings in numerous periodicals and newspapers, including Playboy, National Lampoon, Paris Match, The New Yorker, Punch, and The New York Times. He created the cartoon strip Nuts, regularly featured in the Lampoon, and writes children's books and reviews. He also serves as a commentator on National Public Radio.

Published compilations of his work include Gahan Wilson's Graveyard Manner (1965), The Man in the Cannibal Pot (1967), I Paint What I See (1971), Is Nothing Sacred (1982), Gahan Wilson's America (1985), Still Weird: a look back--and forward (1994), The Best of Gahan Wilson (2004), Gahan Wilson: 50 Years of Playboy Cartoons (2010). He has also written and illustrated such children's books as Harry, The Fat Bear Spy (1973) and Harry and the Snow Melting Ray (1980).

Bibl.: Horn, World Encyclopedia of Cartoons; Wilson, Is Nothing Sacred; Wilson, Nuts; Who's Who in America, 1992-93.

CHARLES HENRY WINNER ("DOC") **1885-1956**

American cartoonist, from Perrysville, Pennsylvania, studied for three years at the Pittsburgh Art School before beginning his career as a cartoonist for the Pittsburgh Post. In 1914, he left the paper, subsequently working for the Harrisburg, Pennsylvania Patriot and, in 1917, the Newark, New Jersey Star Eagle. In 1918, Winner accepted a position with King Features Syndicate, where he worked on a variety of comic strips including *Thimble Theatre*, *Barney Google*, and, upon the death of Harold Knerr, *The Katzenjammer Kids* (until 1956). In 1949, he began drawing *Dinglehooper und His Dog*, another Knerr strip. From 1926 until his death, he drew *Elmer*, the comic strip for which he is best remembered. Created in 1916 by A.C. Fera as *Just Boy*, Winner changed the name to *Elmer* in 1925 when he took over the strip. When Winner died, the strip ended.

Bibl.: Horn, World Encyclopedia of Comics; Obit., New York Times, Aug. 12, 1956; National Cyclopaedia of American Biography, vol. 43; Goulart, The Encyclopedia of American Comics.

GEORGE W. WOLFE **1911-1993**

American cartoonist, educated at George Washington High in his native New York City, Wolfe sold his first cartoon to the Saturday Evening Post in 1934 and wrote gags for other cartoonists. During the Spanish Civil War he illustrated posters supporting the Communists, for which the government later investigated him. He worked as a ghost artist on *Mutt and Jeff*. He also created the comic strip *Pops*, published in the 1960s by the Al Smith Feature Service, and the single panel feature, *Local Color*. During the Vietnam War he entertained troops in war zones by drawing caricatures of them. His drawings appeared in such magazines as Collier's, Liberty, College Humor, Look, Ladies Home Journal, Hooey, and Esquire.

Active in the National Cartoonists Society, Wolfe served as treasurer and secretary.

Bibl.: Robinson, Comics: An Illustrated History of Comic Strip Art; Green and Walker, National Cartoonists Society Album, 1980; George Wolfe, "Magazine Cartooning during the Depression," Cartoonist Profiles (March 1987), pp. 72-73; "Syndicated Features Listed by Authors," Editor & Publisher, July 30, 1966, p. 80; Obit., Cartoonist,

July-Aug., 1993, p. 3; Biographical Registry of Cartoonists, Ohio State University; Lariar, Liberty Laughs Out Loud.

CLARENCE LAWSON WOOD

1878-1957

British cartoonist, illustrator, animal painter, and commercial artist, born in Highgate, London, Wood was the grandson of landscape painter Lewis John Wood. He trained at the Slade School of Fine Art, Heatherley's School of Art, and Frank Calderon's School of Animal Painting. He was elected to the Royal Institute of Painters in Watercolours.

From 1896 to 1902, Wood worked as chief artist for the C.A. Pearson Literary publishing house, leaving to work as a freelance artist. He contributed to numerous magazines in Britain and abroad, including The Bystander, The Graphic, The Humorist, The Illustrated London News, Pearson's Magazine, The Sketch, The Strand Magazine, and The Winsor Magazine. He also designed posters and worked as a commercial artist. He created the character "Gran'pop," a humorous ape in the 1930s, which eventually appeared in many advertisements. He published many books, including The Book of Lawson Wood (1907), Splinters (1916) and many Gran'pop annuals after 1935.

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Houfe, Dictionary of British Book Illustrators and Caricaturists 1800-1914; Waters, Dictionary of British Artists Working; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, pp. 242-243.

STARR WOOD

1870-1944

British cartoonist and illustrator, born in London, England, Wood also used the pseudonym, "The Snark." A self-taught draughtsman, he first worked as an accountant, until he began publishing humorous drawings in various magazines in 1890. His illustrations appeared in Fun, The Sketch, Judy, Pick-Me-Up, Punch, and The English Illustrated Magazine. He also founded a quarterly magazine entitled The Windmill, and from 1910 to at least 1935, produced Starr Wood's Magazine. His book publications include

Rhymes and Regiments (1896), Dances You Have Never Seen (1921), and Woman en Casserole (1936).

Bibl.: Peppin & Micklethwait, Book Illustrators of the Twentieth Century; Houfe, Dictionary of British Illustrators and Caricaturists 1800-1914; Who's Who in Art, 1934; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 243.

**GEORGE MURGATROYD WOODWARD ("GEORGE
MUTARD")**
1760-1809

British amateur caricaturist and watercolorist, born in Derbyshire, England, Woodward gained local renown for caricaturing local people as a youth. He went to London around 1785, and although he remained a self-taught artist, such celebrated artists as Thomas Rowlandson, Charles Williams, and Isaac Cruikshank translated his drawings into engravings. Although he created some political images, most of his drawings dealt with social issues. He was a pioneer in the use of a strip form of cartoon. Woodward wrote and illustrated several books, including Eccentric Excursions in England and South Wales (1796), The Musical Mania (1802), A Lecture on Heads (1808), and Chesterfield Travestie, or School for Modern Manners (1808). He contributed to The Caricature Magazine or Hudibrastic Mirror, published annually by Thomas Tegg, between 1807 and 1812.

Bibl.: Houfe, Dictionary of British Book Illustrators and Caricaturists; Feaver, Masters of Caricature; Benezit; Bryant & Heneage, Dictionary of British Cartoonists and Caricaturists, 1730-1980, p. 243.

MICHAEL ANGELO WOOLF
1837-1899

American cartoonist and illustrator, born in London, Woolf came to the United States as an infant. His father had begun the comic paper Judy in the United States. Early in his life he executed woodcuts for popular monthlies, and after the American Civil War joined the staff of the New York Graphic. In 1880, Woolf studied art in Paris under Edouard Frere, and in Polling, Germany, near Munich. A chief artistic contributor to the satirical journal Wild Oats, Woolf joined the new weekly Judge in 1881. His work also appeared in Yankee

Notions, Puck, Life, Truth, Harper's Weekly, Texas Siftings, and Scribner's Magazine Advertiser. At one point in his career he gave up drawing for seven years to pursue acting. He published a book, Sketches of Lowly Life in a Great City, shortly before he died. Like most of Woolf's work, the images focused sympathetically on New York's lower classes.

Bibl.: Horn, World Encyclopedia of Cartoons; Pitz, 200 Years of American Illustration; Amon Carter, The Image of America in Caricature & Cartoon; West, Satire on Stone, p. 199; Charles H. Garrett, "The Artist of 'Poverty Flats'," Success, vol. 2 (April 29, 1899), p. 377.

THOMAS WORTH **1834-1917**

American cartoonist and illustrator, born in New York City, Worth studied drawing at the Wells studio in New York. He created the *Darktown* series of comic black stereotypes as well as racing scenes for the publishers Currier and Ives. Worth sold his first sketch to the firm in 1855, and by the early 1870s also submitted drawings regularly to the New York Daily Graphic. He was a frequent contributor to the satirical journal Wild Oats, and when it ceased publication in 1881, he joined the newly formed staff of Judge. He also contributed to Truth and, in the late 1890s, drew cartoons for Hearst's American Humorist. Worth illustrated numerous books, including Plutarch Restored (1862), A free and independent translation of the first and fourth books of the Aneid of Virgil (1870) and Bricktop's Comic History of America (1893).

Bibl.: Horn, World Encyclopedia of Cartoons; Groce and Wallace, The New York Historical Society's Dictionary of Artists in America 1564-1860; Pitz, 200 Years of American Illustration; Amon Carter, The Image of America in Caricature & Cartoon; West, Satire on Stone, p. 199.

DENYS WORTMAN **1887-1958**

American cartoonist, born in Saugerties, New York. He studied at Blair Academy, Stevens Institute of Technology, Rutgers University, and the New York School of Fine and Applied Arts. After a period of free-lancing he joined the art staff of the New York Tribune, then, in 1924, went to work for the New York World, where his association lasted through its mergers with the Telegram and the Sun, and until the artist's retirement in 1954.

Wortman began with the World by illustrating news articles, but took over production of the single-panel feature *Metropolitan Movies*, soon after artist Rollin Kirby left it. Stevens created his most memorable characters, the tramps Mopey Dick and the Duke, for the cartoon, which was syndicated by United Features under the title, *Everyday Movies*. A collection, Mopey Dick and the Duke: their life and times was published in 1952. Aside from his newspaper duties, he also contributed to many top magazines including The New Yorker, The Saturday Evening Post, and Collier's. Active professionally, Wortman served as president of the Society of Illustrators in 1936, and was elected to the National Academy in 1937.

Bibl.: Reed, The Illustrator in America, 1880-1980; Who Was Who in America, vol.3; Horn, World Encyclopedia of Cartoons; Goulart, The Encyclopedia of American Comics.

GEORGE WUNDER 1912-1987

American cartoonist, born in New York City, trained in art by taking lessons from the International Correspondence Schools. In 1936, he became a staff artist for the Associated Press, where he did photo retouching and drew sports cartoons and illustrations. He served in the army from 1942 until 1946. When he heard Milton Caniff intended to leave *Terry and the Pirates*, he successfully submitted samples of his work, and subsequently drew the strip until 1973. Afterwards, Wunder went into semi-retirement.

Bibl.: Horn, World Encyclopedia of Comics; O'Sullivan, The Art of the Comic Strip; Goulart, The Encyclopedia of American Comics.

Y

ELLSWORTH YOUNG 1866-1952

American illustrator and landscape painter, born in Albia, Iowa, studied at the Art Institute of Chicago. He worked for the Denver Times before the turn of the century. He spent most of his career, however, in Illinois and Indiana, where he worked for The Chicago Tribune from 1895 to 1907, followed by Popular Mechanics magazine. He also illustrated children's stories for St. Nicholas. The books to which he contributed illustrations include An Alphabet of History (1905). He retired in 1942.

Bibl.: American Art Annual, 1927; Who's Who in American Art, 1938-39, 1940-41; Obit., New York Times, Sept. 27, 1952; Who's Who in Art (1912), p. 195; Dawdy, Artists of the American West, vol. 3, p. 487; Obit., Chicago Tribune, Sept. 27, 1952, p. III-7.

HENRY ARTHUR YOUNG ("ART") 1866-1943

American cartoonist, illustrator, and author was born near Orangeville in Stephenson County, Illinois. He enrolled in the Chicago Academy of Design in 1884, the same year in which his first published cartoon appeared in a trade paper entitled, Nimble Nickel. Also, in that same year, he began working for a succession of Chicago newspapers including the Evening Mail, the Daily News, and the Tribune.

In 1888, Young resumed his studies, first at the Art Students League in New York City (until 1889), then at the Academie Julian in Paris (1889-90). Following a long convalescence, he joined the Chicago Inter-Ocean (1892), to which he contributed political cartoons and drawings for its Sunday color supplement. In 1895 or 1896, he worked briefly for the Denver Times, then moved again to New York City where he sold drawings to the humor magazines Puck, Life, and Judge, and drew cartoons for Hearst's New York Evening Journal and Sunday New York American.

Toward the end of the first decade of the twentieth century, Young became politically active and by 1910, an avowed Socialist. Racial and sexual discrimination and the injustices of the Capitalist

system became prevalent themes in his work. Young voiced his beliefs and opinions as co-editor of and contributor to the socialist illustrated journal, The Masses, from 1911 to 1918. Despite his prosecution twice by the government for his work in The Masses, Young subsequently helped to establish a similar publication entitled, Liberator. Young also served as an illustrator and Washington correspondent for Metropolitan Magazine (1912-17), and from 1919 to 1921 produced another leftist journal, Good Morning, later absorbed by the Art Young Quarterly in 1922.

Young also contributed illustrations to The Nation, The Saturday Evening Post and Collier's Weekly, New Leader, New Masses, The Coming Nation, Appeal to Reason, Dawn, The Call, The New Yorker (after the 1930), and Big Stick. Of the many books he wrote, two, On My Way (1928) and Art Young: His Life and Times (1939), are autobiographical. Of special note are his series of drawings depicting Hell, published in Cosmopolitan magazine and in several books. He issued a collection of his drawings, The Best of Art Young in 1936.

Bibl.: American Art Annual, 1927; Dictionary of American Biography, suppl. 3; Who Was Who in America, vol. 2; Horn, World Encyclopedia of Cartoons.

MURAT BERNARD YOUNG ("CHIC") 1901-1973

American cartoonist, born in Chicago, Illinois, was best known as the creator of the comic strip *Blondie*. Young, with his cartoonist brother Lyman, trained with their artist mother, then attended art schools in Chicago, New York City, and Cleveland.

In 1921, the Newspaper Enterprise Association employed Young, for which he created his first comic strip, the short-lived *The Affairs of Jane*, which he signed as Murat Young. He then switched to the Bell Syndicate in 1922 where he created another strip entitled, *Beautiful Bab*, which ran for just four months. It attracted the attention, however, of King Features and he remained with the syndicate for the duration of his career. During this time he originated and produced the popular comic strip *Dumb Dora* (1924) which enabled him to demand more control. He then produced *Blondie* (1930), his most enduring achievement.

Young maintained a retinue of assistants to produce *Blondie*, including Alex Raymond, Ray McGill and Jim Raymond. Its enormous success resulted in its international distribution. The strip inspired a novel, a radio and television series, comic books, motion pictures, and toys. Several other comic strips by Young accompanied *Blondie* at separate times on Sundays, *The Family Foursome* and *Colonel Potterby and the Duchess* (from 1934). After the artist's death, Dean Young and Jim Raymond continued *Blondie*.

Bibl.: Horn, World Encyclopedia of Comics; Webster's American Biographies; Who Was Who in America, vol. 6; Goulart, The Encyclopedia of American Comics, p. 397.

WILLIAM CRAWFORD YOUNG
born 1886

American cartoonist, born in Cannonsburg, Michigan, Young studied at the Art Institute of Chicago and the Chicago Art Academy. He contributed to Judge as early as 1917. By 1921 he worked as a staff contributor to Life and New York Herald, which in the late 1920s became the New York Herald-Tribune. During the late 1930s he continued to contribute to Judge and Life, and also produced work for King Features Syndicate as a staff artist while living in Norwalk, Connecticut.

Bibl.: American Art Annual (1921), p. 619; American Art Annual (1927), p. 790; Who's Who in American Art, 1938-39, p. 584 and 1940-1, p. 716; Who Was Who in American Art, p. 703; Craven, Cartoon Calvacade, p. 108.

Z

EUGENE ZIMMERMAN ("ZIM") 1862-1935

American cartoonist, born in Basel, Switzerland, attended school in Paterson, New Jersey after he emigrated there in 1869 to join his father and brother. "Zim" held a variety of jobs before gaining employment as a sign painter at the age of eleven. In 1879, he moved to Elmira, New York with his employer. He joined the staff of Puck in 1882. After three years with that publication, he left to become a shareholder in Judge magazine, as well as a regular contributor for twenty-eight years. He illustrated the *Lives of Famous Men* series by Bill Nye for Collier's Once a Week, and wrote the column, *Homespun Phoolosophy* for Cartoons magazine, to which he contributed regularly between 1913 and 1924.

In addition to his publishing activities, he acted as head of Zim's Correspondence School of Cartooning, Comic Art and Caricature in his adopted home of Horseheads, New York in 1912, and wrote several books on caricature and cartoons. In the 1920s, he established the American Association of Cartoonists and Caricaturists.

His publications included Zim's Sketches from Judge (1888), Zim's Characters in Pen and Ink (1900) and Cartoons and Caricatures (1910).

Bibl.: Who Was Who in America; Horn, World Encyclopedia of Cartoons; Feaver, Masters of Caricature; West, Satire on Stone, p. 434; "Zim autobiography," Cartoonist Profiles, December 1980 through June 1982.

Inside this book are short biographical sketches about the many artists represented in the Library of Congress' Swann Collection. According to the Library's website, the Caroline and Erwin Swann collection of caricature and cartoon was compiled by Erwin Swann (1906-1973). In the early 1960s, Swann, a New York advertising executive started collecting original cartoon drawings of artistic and humorous interest. The Swann Collection came to the Library of Congress in two installments, in 1974 and in 1977, with a fund to maintain, preserve, and develop the collection, and under an agreement whereby a space would be provided for the permanent exhibition of works from the collection and related library holdings. Included are political prints and drawings, satires, caricatures, cartoon strips and panels, and periodical illustrations by more than 500 artists, most of whom are American. The Swann Collection features a rich diversity of twentieth-century American and European cartoon drawings and includes images that reflect such aspects of society as political and economic conditions, social mores, employment, domestic life, families and children, relations between the sexes, and superheroes. The 2,085 items range from 1780-1977, with the bulk falling between 1890-1970. The Collection includes 1,922 drawings, 124 prints, 14 paintings, 13 animation cels, 9 collages, 1 album, 1 photographic print, and 1 scrapbook. The Swann Collection also contains several hundred prints and printing plates by José Guadalupe Posada and Antonio Vanegas Arroyo.

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